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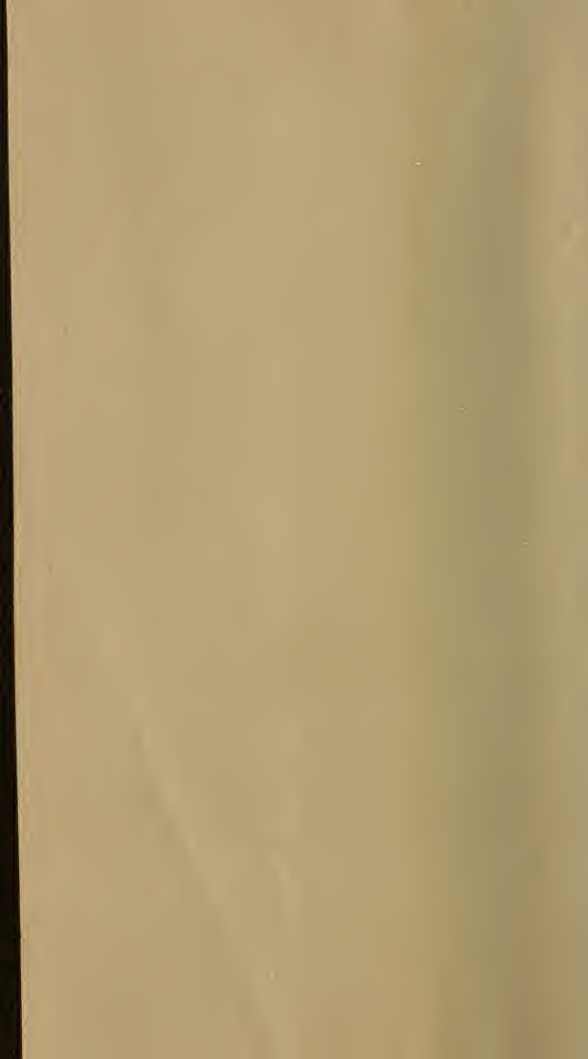
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HANEY'S

# PHONOGRAPHIC HAND-BOOK:

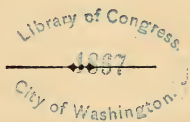
BEING

AN INTRODUCTION

TO

MUNSON'S COMPLETE PHONOGRAPHER,

AND FULLY PRESENTING THE ELEMENTS OF PHONOGRAPHY,  
WITH ALL THE LATEST IMPROVEMENTS.



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## P R E F A C E .

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THE art of shorthand writing is coming into more general use with every year. The stenographer now finds employment, not merely in furnishing verbatim reports for the press, but in preserving the record of testimony and argument in almost every legal proceeding, in the large cities, for the benefit of judges, lawyers, referees, and interested parties; 'in supplying all sorts of public bodies, conventions, and meetings with complete accounts of their proceedings; and in relieving officials, lawyers, merchants, and others overburdened with correspondence, from the continued drudgery of the pen.

The system of shorthand which has done more than all others combined, to stimulate and to supply this demand for stenographers, is Phonography. It has, indeed, because of its great superiority in every respect, almost entirely superseded every other system; and no beginner now, unless he were misled through prejudice or bad advice, would think of taking up any other.

Notwithstanding this, however, it is becoming a not unfrequent occurrence of late, for publishers of cheap books to bring out, under the disguise of new names and new exteriors, old and inferior, if not utterly impracticable, systems of shorthand. This we do not consider to be just to the public, for instead of being

of any use to learners, these books are a snare, and only serve to prevent or discourage the study of a useful system.

This little volume is not intended as a presentation of the entire art of Phonography, from the beginning to the extraordinary and beautiful ramifications of its highest development; but it is just what its title indicates—an introductory or elemental work. And although it is complete so far as it goes, and does really give all the elements of Phonography, we do not offer it as a complete guide for the reporter; but simply to give those who would like to know something of the nature of the art, a chance to do so without paying the price that must necessarily be charged for a thorough and exhaustive work.

We have taken as our basis the new phonographic instruction book, entitled "The Complete Phonographer," by JAMES E. MUNSON, Esq., Official Stenographer to the Surrogate's Court of New York. Mr. Munson's work is not only the newest (having been out but a few weeks), embodying all the latest improvements of the art, but it is by far the best exposition of the whole art of Phonography that has yet been published. To all those who wish to pursue this beautiful study beyond the limits of the present volume, we cordially recommend "The Complete Phonographer."

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## INTRODUCTION.

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LANGUAGE is the principal means we have of conveying a knowledge of our thoughts and feelings to each other. It consists of two kinds or modes of presentation—speech or spoken language, which is addressed to the ear, and writing or written language, which is addressed to the eye.

Again, there are two methods of employing written signs. In the first place they may be used to represent ideas either directly or symbolically, just as we make the picture of a house to signify a house, or of an anchor to represent Hope. This mode of representing ideas by pictures is called ideographic or symbolic, to distinguish it from the alphabetic mode, in which conventional signs are provided to represent merely the simple sounds of the voice, by means of which the name of a thing may be presented to the eye, instead of a picture of the thing itself. Ideography and symbology are perhaps the more simple and natural modes of writing, but they are not so well adapted to the representation of abstract ideas as is an alphabet.

The earliest alphabets were probably phonetic; that is, they provided distinct signs or characters to represent each and every simple sound used in the language to which they were applied. The original and para-

mount intention of an alphabetic system of writing is undoubtedly to present to the eye exactly what speech is to the ear. Unfortunately, however, few if any of our modern languages can claim so simple and natural a written representation; and probably no language has had the misfortune to wander so far away in this respect as our own. All this great mischief has arisen from the attempt to apply the alphabetic characters of one language to the use of another. If we were to persist in wearing the garments left us by our ancestors, or that we wore in our childhood, we would not be more unreasonable than we are in attempting to write the English language, with its forty odd distinct sounds, by means of the Romanic alphabet of twenty-six letters, three of which, indeed, *c*, *q*, and *x*, have no sounds of their own, thus practically reducing the number to twenty-three. This alphabet may have been adequate to the complete representation of the sounds of the Latin language, but our language has been made up from so many sources, and has absorbed so many words, and consequently new sounds, from other languages, that it has really quite outgrown its coat and is pressing its demands for a new one. To this demand the phonetic reformers are endeavoring to persuade a favorable response.

The word "Phonography" is derived from two Greek words, one (*φωνή*) meaning *voice* or *sound*, and the other (*γράφειν*) to *write*, and signifies merely the writing of sounds, or writing by sound. The term may, therefore, be applied to any system of writing, whether brief or long, in which each and every sound of the human voice, or at least each of those that are heard

in the English language, is provided with a sign or character with which to write it ; but as usually understood, it is applied to the system of phonetic stenography, invented by Isaac Pitman, of Bath, England, and improved and perfected through the suggestions of thousands of experienced practical shorthand writers, both in England and the United States.

The sounds of the voice as heard in speech are properly divided into vowels and consonants. The *sounds* represented by these terms must be carefully distinguished, in the first place, from the written *signs* by which they are represented, and in the second place, from the *names* given to those signs. For example, in the common orthography, the vowel which is heard in *fame* has the *sound* of the word *aye* [ever] ; the written *sign* of the vowel is *a*, and the *name* of the letter is the same as the sound. But in the word *farm* we have the same vowel-sign, and called by the same name as before, but it has now the sound of the word *ah*. So in the word *all* we find the same vowel-sign, with the same name, but sounded now like the word *awe*. Again, in the word *call* we have the consonant-sign *c*, which has a name in sound like the word *sea*, but which has the sound and power of *k*. Then the same letter in the word *cell*, still having the same name, has the hissing sound of *s*.

These illustrations are sufficient to show that we must always keep the *sound* of a consonant or vowel entirely distinct from its *sign*, or the *name* of its sign. Indeed, that which *is* a consonant or vowel is the vocal sound ; and the sign, or the name of the sign, by which it is written, has nothing to do directly with its character or quality.

A consonant is a sound made by either a complete or a partial contact of the organs of speech obstructing the sounding breath, in some degree varying from an entire break or stoppage of it, as *k* in *sake*, *p* in *cap*, etc., to a simple roughness or aspiration impressed upon a vowel sound, as *h* in *hate*.

A vowel is the smooth or harmonious emission of sounding breath, as *ah*, *ā*, *ē*, modulated but not obstructed by the organs of speech.

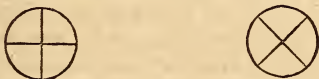
Before a word can be written phonographically, it must be resolved into its vocal elements, care being taken to distinguish between the consonants and vowels. To those who are unaccustomed to it, this process of analysis will at first be somewhat difficult; but after a little practice it will become a very easy and simple matter. A good plan for the beginner to adopt, when he wishes to ascertain the sound of a particular letter in a word, is to first pronounce the word in full, and then pronounce it with one of the sounds omitted, and continue to drop one sound at a time until the letter under investigation alone remains, which may then generally be sounded without any difficulty. Thus to discover the true vowel-sound of *i* in *tin*, it may be sounded as follows: *tin*, *-in*, *-i*. Care must be taken not to give, as the sound of this letter in this word, the sound of its name, which is the same as that of the word *eye*. The sound of the letters *ght* in *bright* may be ascertained thus: *bright*, *-right*, *-ight*, *-ght*; those three letters having the simple sound of *t*. The pronunciation of words for purposes of analysis should be quite deliberate, and rather more distinct and emphatic than is commonly necessary in speaking.



The number of simple consonants in the English language is twenty-four including *ch* and *j*, which are considered by some to be compound, the first being composed of *t* and *sh*, and the other of *d* and *zh*.

In writing a word phonographically, the consonants and vowels are not written one after the other in the order in which they occur, as is the case in ordinary longhand, but, as will be more fully explained hereafter, the consonant-signs are first written in their proper order, joined one to the other, and then, when the consonant outline or skeleton is completed, the signs of the vowels are placed to it.

The remarkable brevity of Phonography is mainly owing to the simplicity of the characters it employs for the consonant-signs, each being either a simple straight or curved line. The source of these signs is shown in the following diagrams :



The four diameters give four straight signs, and the eight arcs of circles between the diameters give eight curved signs ; twelve in all. Now, by making these signs both light and shaded, we get twenty-four simple signs with which to represent the twenty-four consonant-sounds. In the appropriation, too, of these signs to the sounds, Phonography excels all other systems. There is this peculiarity about the consonant-sounds, that they always go in pairs. With the vocal organs in position to sound any one of the consonants, it may be either made as a breath sound simply, or it may be

accompanied by a slight, half-suppressed, under-tone, or sub-vocal. This sub-vocal is all that distinguishes *g* from *k*, *d* from *t*, *z* from *s*, *v* from *f*, etc. In Phonography, the breath sounds are represented by the light signs, and their corresponding sub-vocals by the same signs shaded. Our language, however, does not contain complete pairs in every instance. In the Table of Consonants, on page 14, the first sixteen are the only ones used by us; and although the remaining letters have signs given them that could be arranged in pairs in like manner, it does not indicate, as in the other instances, any similarity in sound.

Phonography should always be written on ruled paper. Ordinary paper may be used; but for beginners some recommend paper ruled with two lines about one sixth of an inch apart, between which the phonographs are made. This prevents the writer from writing too large before his hand is formed. If the learner can get along without using double lines, however, it would be better, and certainly more economical. Either a pen or pencil may be used. If a pen be preferred, a fine, smooth-pointed, short-nibbed gold pen is the best; if a pencil, Faber's No. 3 is recommended.

Before commencing to write, the learner should first commit to memory a portion, or all, of the consonant-signs, and also the vowels. The consonants are best learned by making their signs, and repeating at the same time their names, or, what is better still, making the sounds of the consonants, if the learner has had enough practice in analysis to do it. Each Writing Exercise should be written in connection with the lessons which it follows.

## EXPLANATION OF TERMS.

**PHO-NET'ICS**, **PHO-NOL'O-GY**, or **PHON'ICS** (from φωνή, a *sound, tone*). The science which treats of the different sounds of the human voice and their modifications. The style of spelling in accordance with this science is called **PHONETIC**; the common style, such as is used in this book, being called **ROMANIC**, because the alphabet employed was derived from that which was used by the Romans.

**PHO-NOT'Y-PY** (from φωνη, and τύπος, a *type*). The art of representing sounds by distinct characters or types; also, the style of printing in accordance with this art.

**PHO'NO-TYPE**. A type or character indicating a sound or modification of sound, used in phonotypic printing.

**PHO-NOG'RA-PHY** (from φωνή, and γράφειν, to *write*). A method of writing in which each sound has a distinct letter or character; also, a system of shorthand invented by Isaac Pitman.

**PHO'NO-GRAPH**. A type or character for representing a sound; a character used in Phonography.

**PHO-NO-GRAPH'IC**. Relating to Phonography.

**STE-NOG'RA-PHY** (from στενός, *narrow, close*, and γράφειν). The art of writing by means of brief signs which represent single sounds, groups of sounds, whole words, or groups of words.

**NOTE.**—*Stenography* is a generic term, embracing all systems of shorthand or brief writing, Phonography included; while *Phonography* is a specific name for a single system. Therefore, a *Stenographer* is one who writes any system of shorthand; and a *Phonographer* is a stenographer who writes Phonography.

# TABLE OF CONSONANTS.

Phonograph.	Name.	Sound represented by the Phonograph.
Abrupts.	kay	c in can, and k in kilt.
	gay	gue " league, " g " gilt.
	tee	ed " looked, " t " tame.
	dee	ed " loved, " d " dame.
	chay	tch " match, " ch " chest.
	jay	g " gem, " j " jest.
	pee	pp " copper, " p " pay.
Continuants.	bee	bb " ebb, " b " bay.
	ish, shee	s " sure, " sh " shun.
	zhee	z " azure, " s " vision.
	ess	c " icy, " s " seal.
	zee	s " was, " z " zeal.
	ith	o " o " th " thigh.
	dhee	the " breathe, " th " thy.
Nasals.	ef	ph " phase, " f " fan.
	vee	f " of, " v " van.
	ing	n " finger, " ng " singer.
Liquids.	en	kn " know, " n " no.
	em	mb " lamb, " m " ham.
	el, lee	ln " kiln, " l " lay.
Aspirate.	er	rr " burr, " r " fur.
	ree	wr " write, " r " right.
Coclescent.	hay	wh " whole, " h " hole.
	yay	e " euchre, " y " you.
	way	u " persuade, " w " wade.

# HANEY'S PHONOGRAPHIC HAND-BOOK.

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## CHAPTER I.

### MANNER OF WRITING THE CONSONANT-STEMS.

1. WITH the exception of *ree*, every consonant-sign is written in the direction of one of the following lines :



2. All horizontal stems are written from left to right.

3. All perpendicular and inclined stems are written downward, with the following exceptions : When not joined to another stem,  $\cup$  (*sh*) is written downward, and  $\cap$  (*l*) upward ; but when either is so joined, it is sometimes written upward and sometimes downward. The sign  $\diagup$  *ree* is always written upward. The three up-stroke signs are named *shee*, *lee*, and *ree* ; and rules regulating their use will be given hereafter.

4. To prevent the stems *chay* and *ree* being mistaken for each other when standing alone, *chay* is written at an angle of 60 degrees from the line, and *ree* at an angle of 40 degrees ; thus,  $\diagup$  *chay*,  $\diagup$  *ree*. When joined to other stems, however, they are fully distinguished by the direction in which they are struck, without making a difference in their inclination ; thus,  $\diagup$  *pee-chay*,  $\diagdown$  *pee-ree*,  $\diagup$  *chay-ree*,  $\diagdown$  *ree-chay*.

5. At first the phonographs should be made about one sixth of an inch in length ; but they may afterward be reduced with advantage to one eighth of an inch. The learner at the outset should not attempt to write with rapidity. Each phonograph should be *drawn* slowly, accuracy alone being aimed at, the attention being solely directed to the direction, exact inclination, shading, and length, and if it be a curved sign, to the exact curvature. The heavy curved signs should be shaded at the middle, and taper off toward either end ; and the shading of both straight and curved stems should be only just sufficient to distinguish them clearly from the light signs. The direct distance between the extremities of any curve should be about equal to the length of a straight stem that has the same direction.

#### EXERCISE I.

Write the consonant-signs indicated by the following names :  
 Pee, zhee, jay, em, ish, way, ree, vee, lee, er, ith, bee, chay, zee,  
 dhee, hay, dee, yay, ef, tee, kay, em, gay, ess, ing, pee, vee, ish,  
 jay, em, yay, bee, ith, chay, zhee, dhee, way, ess, er, dee, gay,  
 zee, tee, hay, ef, kay, ing, en, ree, lee, tee, vee, em, ree, yay, ish,  
 pee, jay, er, bee, kay, dee, dhee, en, zhee, lee, kay, zee, ith, ef,  
 way, ess, gay, ing, chay, ef, way, kay, zhee, ing, zee, bee, dhee,  
 chay, yay, er, ith, dee, en, tee, ish, em, ess, jay, pee, vee, lee, ree,  
 gay, kay, ing, zee, ree, chay, pee, kay, lee, vee, gay, jay, en, ess,  
 tee, er, ith, em, yay, hay, ef, way, zhee, hay, ith, dee, dhee, bee,  
 zhee, zee, ing, ish, ef, ith, lee, pee, ree, chay, em, dee, er, tee,  
 hay, em, ess, jay, dhee, bee, yay, kay, vee, way, gay.

## CHAPTER II.













## OF THE VOCALIZATION OF SIMPLE-STEMS.

6. Phonography provides representation for twelve distinct simple vowel-sounds, six of which are long and six short. Those sounds are represented by the italic letters in the following words:

LONG VOWELS —*arm, ale, eat, all, note, food.*

SHORT VOWELS—*at, ell, it, on, up, foot.*

7. In Phonography, as has been already stated, the consonant-sign is written first, and the vowel-sign afterward placed to it. Of the six long vowels, three are indicated by a *heavy dot*, written to the consonant-sign in three positions, viz., at the *beginning, middle, and end*; and the other three, by a *heavy dash*, written to the consonant in the same positions. Of the six corresponding short vowels, three are indicated by a *light dot*, and three by a *light dash*, written to the consonant in the same manner. A vowel is called a first, second, or third place (or position) vowel, according to which of these positions its sign occupies, the numbers always running from the commencement of the consonant-stem.

VOWEL-SCALE.			
LONG.		SHORT.	
DOT-VOWELS.			
Linguals.	{ First place	 <i>a</i> in <i>arm</i> .	 <i>a</i> in <i>at</i> ( <i>ask</i> ).
	{ Second "	 <i>a</i> " <i>ale</i> ( <i>air</i> ).	 <i>e</i> " <i>met</i> ( <i>her</i> ).
	{ Third "	 <i>ea</i> " <i>eat</i> ( <i>ear</i> ).	 <i>i</i> " <i>pin</i> .
DASH-VOWELS.			
Labials.	{ First place	 <i>a</i> in <i>fall</i> .	 <i>o</i> in <i>on</i> ( <i>lost</i> ).
	{ Second "	 <i>o</i> " <i>note</i> ( <i>whole</i> ).	 <i>u</i> " <i>up</i> ( <i>cur</i> ).
	{ Third "	 <i>oo</i> " <i>food</i> .	 <i>oo</i> " <i>foot</i> .

8. In the above scale the vowel-signs are written near a dotted *tee*, to show the vowel-positions in connection with a down-



stroke stem; and near a dotted *lee*, to show the positions in connection with an up-stroke stem.

9. When a vowel occurs before a consonant, the vowel-sign is written to the *left* of the consonant-sign, if it be perpendicular or inclined; and *above*, if it be horizontal; thus, -| *ode*, \ *ebb*, . *ache*. When a vowel comes after a consonant, the vowel-sign is written to the *right* of the consonant-sign, if it be perpendicular or inclined; and *below*, if it be horizontal; thus, \ *bay*, — *gay*, ^ *hay*.

## EXERCISE II.

In writing the following words the consonant-stems should be made to rest on the line: *Ache*, *Coe*, *gay*, *toe*, *ode*, *day*, *doe*, *age*, *ape*, *pay*, *bay*, *show*, *they*, *foe*, *no*, *aim*, *hay*, *hoe*, *way*, *oak*, *Co.*, *egg*, *ate*, *oat*, *aid*, *owed*, *dey*, *dough*, *etch*, *edge*, *Joe*, *ope*, *up*, *Poe*, *beau*, *oath*, *oaf*, *Fay*, *nay*, *may*, *neigh*, *mow*, *air*, *yea*, *woe*, *ale*, *lay*, *oil*, *low*, *echo*, *ago*, *eddy*, *Opie*, *obey*, *Otho*, *allay*.

## OF THE DIPHTHONGS.

10. There are but four proper or perfect diphthongs in the English language. They are illustrated by the *italics* in the words

*by*,      *boy*,      *bough*,      *few*.

## TABLE OF DIPHTHONGS.

I		Sound of <i>ai</i>	in <i>aisle</i>	and <i>i</i>	in <i>fine</i> .
OI		"	<i>oy</i>	" <i>boy</i>	" <i>oi</i> " <i>boil</i> .
OW		"	<i>ough</i>	" <i>plough</i>	" <i>ow</i> " <i>cow</i> .
EW		"	<i>iew</i>	" <i>view</i>	" <i>u</i> " <i>tube</i> .

11. The dash-vowel signs should be written at right angles to the consonant-stem, but the direction of the diphthong-signs is always the same, no matter what may be the inclination of the stem to which they are written.

12. When two vowels occur together, either before or after a consonant, the vowel that is sounded nearest to the consonant should be written a little nearer it than the others; thus, ^| *iota*.




13. It is allowable, when convenient, to join a diphthong to the consonant-sign; thus, .^| *idea*, ^| *eyed*.








## POSITION OF CONSONANT-STEMS.

14. Any stem may be written, with respect to the line, in three different positions, corresponding with the positions of the vowels, and like them, called first, second, and third.





15. The positions of the horizontal stems are as follows :




FIRST POSITION.—Above the line, the highest part of the stem distant from it about the length of a *tee* ; thus,  *em*,  *ing*,  *kay*.



SECOND POSITION.—The lower part of the stem resting on the line ; thus,  *hay*,  *en*,  *gay*.

THIRD POSITION.—Below the line, about one third of the length of a *tee* ; thus,  *em*,  *ing*.

16. The positions of perpendicular and inclined stems are as follows :

FIRST POSITION.—Above the line, about one third the length of a *tee* ; thus,  *pee*,  *way*,  *tee*,  *yay*.

SECOND POSITION.—Resting on the line ; thus,  *ef*,  *dee*,  *chay*.

THIRD POSITION.—Written through the line, so as to extend about one third below ; thus,  *pee*,  *dee*.

## EXERCISE III.

The learner should now re-write EXERCISE I. three times, making all the stems the first time, in the first consonant position ; the second time, in the second position ; and the third time, in the third position—strictly observing the directions given above.


In writing the following words, each consonant-stem should be written in the first, second, or third position, according to the number of the position of the vowel in the word. If there be two vowels, the accented one is the guide. The position of words will be more fully treated of in Chapter IV.




Ache, Coe, gay, eight, toe, ode, day, doe, age, ape, pay, bay, show, they, foe, no, aim, hay, hoe, way, eke, oak, kay, Co., echo, coo, cow, cue, egg, ago, guy, at, ate, eat, it, ought, oat, out, tea, too, two, to, tie, toy, eighty, add, aid, awed, odd, owed, dey, Dee, daw, dough, die, Dow, due, eddy, ado, adieu, etch, each, itch, chaw, chew, edge, jay, jaw, Joe, joy, Jew, ope, up, pa, pea,



paw, Poe, pie, pew, Opie, bah, be, beau, by, boy, bow, obey, abbey, ash, shah, she, show, shoe, shy, oath, thaw, thigh, thew, Otho, they, thee, thy, thou, if, off, oaf, Fay, fee, few, eve, of, vie, vow, view, avow, Ann, e'en, in, on, nay, knee, gnaw, nigh, new, Anna, Annie, annoy, anew, am, ma, may, me, maw, mow, my, who, high, how, hew, ahoy, yea, ye, yaw, you, we, Waugh, woe, woo, eyed, ice, icy, eyes, ivy, ale, ell, eel, ill, all, lay, lee, law, low, isle, oil, owl, lie, lieu, oily, allay, ally, Eli, alloy, allow.






## CHAPTER III.








## OF JOINING CONSONANT-STEMS.









17. All the consonant-stems of a word should be joined together without removing the pen from the paper; the second commencing where the first ends, the third at the end of the second, and so on; thus,  *bee-kay-em*.




18. A straight consonant-stem is repeated by doubling its length; thus,  *gay-gay*,  *dee-dee*,  *bee-bee*.

19. Curved consonant-stems are repeated thus:  *em-em*,  *vee-vee*.

20. There should always be an angle between the stems of the following combinations:  *ef-en*,  *vee-en*,  *vee-ing*,  *lee-em*,  *hay-ess*.

21. When two stems are joined that do not form a distinct angle, if one or both be heavy, they should be so blended that the precise point of junction shall not be discernible; as in the following examples:  *pee-bee*,  *ef-gay*,  *vee-kay*,  *vee-gay*,  *bee-ing*,  *dhee-ing*,  *hay-zee*.

22. There should be no angle between the stems of the combinations  *pee-en*,  *ef-kay*,  *ith-en*,  *lee-er*,  *lee-ess*,  *lee-shee*,  *lee-ish*,  *em-ess*.

23. The consonant-signs are read in the same order that they are written. It will sometimes happen that a sign which is further along than another in the line of writing, must be read first; thus,  is read *ish-dee*, and not *dee-shee*; for, by the rule, *dee* is written downward, and as the sign must be made without taking off the pen, it is obvious that the  was written first, and downward, and the  written last.

## EXERCISE IV.





Join the following stems that are connected by hyphens: *kay-kay*, *gay-gay*, *tee-tee*, *dee-dee*, *chay-chay*, *jay-jay*, *pee-pee*, *bee-bee*, *ree-ree*, *ish-ish*, *ess-ess*, *zee-zee*, *ith-ith*, *dhee-dhee*, *ef-ef*,





vee-vee, ing-ing, en-en, em-em, lee-lee, er-er, hay-hay, yay-yay,  
 way-way, ef-en, ef-ing, vee-en, vee-ing, ith-ef, ith-vee, dheef-ef,  
 dheef-vee, lee-em, lee-hay, en-shee, hay-ess, kay-gay, gay-kay,  
 tee-dee, dee-tee, chay-jay, jay-chay, pee-bee, bee-pee, vee-kay,  
 ef-gay, dee-vee, gay-way, vee-gay, hay-zee, dheef-ing, yay-ing,  
 bee-ing, pee-ing, pee-en, en-ree, em-pee, ef-kay, ith-en, dee-ef,  
 tee-ef, lee-er, lee-ess, lee-ish, lee-shee, em-ess; kay-kay-ing, kay-  
 kay-en, kay-ing-kay, kay-pee-ing, kay-bee-jay, kay-bee-kay, kay-  
 en-kay, kay-em-ing, kay-en-pee, kay-en-dee, kay-en-jay, kay-  
 chay-ing, kay-jay-ing, gay-jay-ing, gay-em-ing, gay-ith-em, gay-  
 ith-kay, tee-kay-ing, tee-pee-ef, tee-pee-tee, tee-pee-kay, tee-em-  
 en, tee-bee-kay, tee-em-tee, tee-ith-kay, tee-dheef-ing, tee-en-kay,  
 tee-chay-ing, dee-kay-ing, dee-ing-kay, dee-pee-tee, dee-ef-el, dee-  
 en-bee, chay-kay-tee, chay-kay-ing, chay-ing-kay, chay-em-en,  
 chay-pee-ing, jay-kay-bee, jay-bee-ing, jay-em-kay, jay-jay-ing,  
 pee-kay-ing, pee-kay-jay, pee-kay-ing, pee-gay-em, pee-ing-kay,  
 pee-pee-ing, pee-pee-ish, pee-ith-em, pee-en-kay, pee-jay-ing, bee-  
 kay-em, bee-kay-kay, bee-kay-ing, bee-gay-bee, bee-ing-kay, bee-  
 em-bee, bee-dee-bee, bee-en-tee, bee-dheef-ing, ith-chay-ing, ef-  
 gay-tee, ef-pee-ish, ef-em-ish, ef-em-ing, ef-tee-gay, ef-dheef-em,  
 ef-er-em, vee-kay-tee, vee-en-tee, en-kay-em, en-kay-ith, en-kay-  
 jay, en-kay-ing, en-bee-bee, en-em-kay, en-em-pee, en-en-vee,  
 em-kay-ing, em-em-kay, em-tee-en, em-dheef-ing, em-en-tee, em-  
 en-ith, em-chay-ing, em-jay-kay, hay-kay-en, yay-kay-ing, way-  
 kay-ing; kay-kay-ree-chay, tee-em-ree-chay, pee-chay-pee-pee.




## CHAPTER IV.

OF THE VOWELS BETWEEN CONSONANT-STEMS,  
AND THE POSITION OF WORDS.

24. When vowel-signs occur between two consonant-stems, they should be written according to the following rule :







I. All first-place, and all *long* second-place vowels are written to the stem which precedes them ; thus,  *balm*,  *back*,  *file*,  *bake*.






II. All *short* second-place, and all third-place vowels are written to the stem which follows them ; thus,  *beck*,  *dumb*,  *tomb*,  *rick*.





25. When two vowel-signs occur together between two stems, write the first vowel-sign to the first stem, and the second vowel-sign to the other stem ; thus,  *cooing*,  *duei*,  *Noah*.

26. Every word should be written in the position of its accented vowel. A word is said to occupy a particular position when its first *perpendicular* or *inclined* consonant-stem is written in it, in accordance with the rules for positions of single stems at paragraph 90. If a word consist of only horizontal stems, its first stem should always be written in the position of the accented vowel. Throughout this work, the line of writing is indicated, in connection with words of the *first* and *third* positions, by the *dot line*. All words that occur without the line of writing being so represented, are to be regarded as belonging to the *second* position.

## EXAMPLES.

FIRST POSITION :  *cap*,  *fowl*,  *foil*,  *calm*,  *caw*,  *alike*.

SECOND POSITION :  *pail*, *pale*,  *rope*,  *gale*,  *Kelly*,  *make*.

THIRD POSITION :  *fool*,  *coop*,  *king*,  *me*.

## EXERCISE V.

Caulk, cake, coke, cook, cuckoo, cog, keg, catch, coach, cage, cap, copy, occupy, cape, cup, keep, coop, cab, cub, cube, Cuba, kith, aching, calm, comb. Gawk, gag, gig, gewgaw, gouge, gage, gang, game, gum, gummy. Tack, attack, talk, take, took, tag, attach, touch, teach, top, type, tip, tabby, tub, tube, tooth, tithe, teethe, tongue, atom, tame, teem, tomb. Dock, dike, decoy, deck, decay, dog, Dutch, ditch, dodge, adage, deep, dupe, daub, death, Edith, dong, aiding, dam, dame, dome, dumb, deem, doom. Chalk, check, choke, cheek, chick, chop, choppy, cheap, chub, chubby, etching, chime, chum. Jack, jocky, jag, jaggy, jog, jig, job, jibe, Job, edging, jam, Jim. Pack, pike, opaque, peck, epic, poke, peak, pick, peg, pig, patch, poach, pitch, pitchy, page, pap, papa, pop, puppy, pup, pope, peep, pipe, path, apathy, pithy, pang, aping, palm, palmy. Back, balk, balky, bake, book, bag, boggy, beg, bug, buggy, big, batch, beach, babe, baby, bath, both, bathe, Booth, bang, balm, balmy, boom. Ethic, thick, thatch, thong, thumb. Folk, fog, foggy, fig, fetch, Fitch, fudge, effigy, fop, fip, fob, Phebe, fib, faith, fang, fame. Vague, vogue, evoke, vouch, vim. Nack, neck, nook, nag, notch, nitch, inch, enjoy, nap, nip, nab, knob, knobby, nub, nib, name, enemy, numb. Mack, Mackey, mock, Mike, mica, make, Mocha, muck, mucky, mug, muggy, match, much, image, map, mop, mob, moth, mouth, mith, mouthe, aiming, mamma, maim, mum. Hack, hawk, hook, hog, hatch, hitch, hedge, hang, hum. Yolk, jam. Walk, awoke, week, wick, wag, wig, wipe, weep, web.

Calking, kicking, Keokuk, kink, keeping, cabbage, comic, combing, academy, canopy, candy, Canada, coinage, catching, caging, kedging; gaging, gaming, gumming, Gotham, gothic, guaging, gouging, gushing, gashing; talking, taking, typify, topic, tobacco, tomato, Timothy, tamely, to-morrow, teaming, toothache, teething, tithing, tonic, tunic, teaching, touching, attaching, tank; docking, ducking, donkey, deputy, depth, day-book, daubing, dabbling, defile, domino, damage, damning, deeming, denied, ditching; Choctaw, chalking, choking, chunk, chapping, chiming, chimney; Jacob, joking, junk, jobbing, Jamaica, jamming, Geneva, jaunty, judging; packing, package,

poking, pigmy, pagoda, pegging, pink, peeping, apothem, Panama, panic, patching, pitching, paging, pushing; becalm, backache, balking, baking, bucking, bigamy, Bogota, baggage, bagging, bank, banging, bamboo, botany, bedaub, bathing, benumb, bonnet, bounty, beneath, botching, budging; thatching; fagot, foppish, fobbing, fifty, fifth, famish, foaming, fatigue, fathom, affinity, fetching; vacate, evoked, evoking, vivify, venom, vanity, avenge, voyaging; income, uncouth, encage, uncage, knocking, enigma, unpack, napping, nabob, nabbing, infamy, unfair, unveil, invoke, nymph, unmake, naming, numbing, entomb, anatomy, inanity, notching, gnashing; mocking, making, monk, monkey, mink, embalm, embody, mammoth, mimic, maining, mutiny, Madonna, mouthing, amenity, emanate, month, munch, manage, matching, magic, mashing; hacking, hackney, hooking, hoggish, hugging, hatching, hitching, hedging, hashing, hushing, hanging, humming; yoking; walking, waking.






## CHAPTER V.







## CIRCLES AND LOOPS.

## S AND Z CIRCLE.



27. The *s* and *z* are consonant elements of such frequent recurrence, that it has been found convenient to furnish them with an additional and briefer means of representation. The *full* or *stem* forms are given in the Table of Consonants; the other form is a small circle; thus, *o ess, zee.*





28. The circle is joined to consonant-stems as follows:





I. To single straight stems, by a motion from the right over to the left; thus,  *s-kay-s*,  *s-tee-s*,  *s-pee-s.*




II. To simple curved stems, by writing it on the inside of the curve; thus,  *s-ish-s*,  *s-ith-s*,  *s-ess-s*,  *s-em-s*,  *s-en-s*,  *s-lee-s.*





29. When the circle occurs between two stems, it is written according to the following rule:

I. Between two straight stems, both of which are written in the same direction,—by writing it to the first the same as if it were not followed by another stem; thus,  *kay-s-kay*,  *pee-s-bee.*




II. Between two straight stems that form an angle at their junction,—by writing it on the outer side of the angle; thus,  *kay-s-jay*,  *bee-s-jay*,  *dee-s-kay*,  *ree-s-kay.*





III. Between a straight and a curved stem,—by writing it on the inner side of the curved stem; thus,  *pee-s-vee*,  *tee-s-el*,  *tee-s-lee*,  *lee-s-pee.*


IV. Between two curved stems, if both are arcs of circles struck in the same direction,—by writing it on the inner side of both; thus,  *ef-s-el*,  *em-s-lee*,  *em-s-em.*




V. Between two curved stems that are arcs of circles struck in opposite directions, and that do not form a distinct angle at their junction,—by turning it on the inner side of the first stem; thus,  *em-s-en*,  *ef-s-er*,  *en-s-em*,  *em-s-vee.*











VI. Between two curved stems that form an angle at their junction, and that are arcs of circles struck in opposite directions,—by turning it on the outer side of the angle; thus,  *ef-s-lee*,  *ith-s-lee*,  *en-s-lee*.





30. When a vowel immediately precedes a consonant-stem that has an initial circle, or immediately follows a consonant-stem that has a final circle, the vowel-sign is written to the stem as if it had no circle attached; thus,  *seat* and  *teas* are vocalized the same as  *eat* and  *tea*.

31. In reading words in which circles are used, an initial circle is read first; then the vowel-sign, if one precede the stem; thirdly, the stem; then its following vowel-sign, if there be one; and lastly, a final circle; thus,  *s-u-pp-o-se*.

32. With up-stroke stems, an initial circle will, of course, be at the bottom, and a final circle at the top; thus,  *sale*, *sail*;  *lays*;  *race*.

33. When a circle occurs between two consonant-stems, if a vowel immediately precede the circle,—write its sign to the first stem; thus,  *desk*;—but if the vowel immediately follow the circle,—write its sign to the second stem; thus,  *unsafe*.

34. The stem-sign *ess* should be used instead of the circle (1) when *s* or *z* is immediately followed, or immediately preceded by two concurrent vowels; thus,  *science*,  *chaos*—(2) for one of two *s*-sounds when they are the only consonants in a word; thus,  *cease*—(3) when an *s*-sound is the first consonant in a word that commences with a vowel; thus,  *ask*—and (4) when it is the only consonant-sound in a word; thus,  *ace*,  *say*.

35. The stem-sign *zee* should be used (1) when a *z*-sound is the first consonant in a word; thus,  *oozing*,  *zero*—(2) when a *z*-sound is the last consonant in a word that ends with a vowel; thus,  *rosy*—and (3) when a *z*-sound is the only consonant in a word; thus,  *eyes*.

## LARGE CIRCLE FOR SS.

36. When the sound of *ess* or *zee* occurs twice in a word, with no other consonant between, or when the sounds of *ess* and *zee*

occur in like proximity, the two sounds are generally represented by making the circle twice the size of the single *ess*-circle; thus,  $\circ$  *s* or *z*,  $\bigcirc$  *ss* or *zz*, or *sz*, or *zs*.

37. The large circle is joined to consonant-stems precisely like the small circle; thus,  $\_ \bigcirc$  *ss-kay*,  $\_ \bigcirc$  *kay-ss*,  $\_ \bigcirc$  *kay-ss-ree*. These compounds are also vocalized the same as the small circle compounds; thus,  $\_ \bigcirc$  *system*,  $\_ \bigcirc$  *necessity*,  $\_ \bigcirc$  *cases*.

#### SMALL LOOP FOR ST OR ZD.

38. When the consonant-sound *tee* immediately follows *ess* (as in the words *most*, *cost*, etc.), or, when *dee* follows *zee* (as in the words *amazed*, *raised*, etc.), the two sounds are represented by lengthening the circle into a small loop, extending about one third the length of the stem; thus,  $\_ \bigcirc$  *st-kay*,  $\_ \bigcirc$  *kay-st*,  $\_ \bigcirc$  *st-kay-st*.

#### LARGE LOOP FOR STR.

39. A large loop, extending about two thirds the length of the stem, may be used to represent the sound of *str*, with any vowel-sound that occurs between the *t* and the *r* (as in the words *master*, *castor*, *posture*, *texture*, etc.); thus,  $\_ \bigcirc$  *k-str*. Stems with loops attached are vocalized the same as the circle stems; thus,  $\_ \bigcirc$  *state*,  $\_ \bigcirc$  *taste*,  $\_ \bigcirc$  *lost*,  $\_ \bigcirc$  *castor*,  $\_ \bigcirc$  *master*,  $\_ \bigcirc$  *texture*.

40. The small circle is added to the large circle and to the loops by turning it on the opposite side of the stem; thus,  $\_ \bigcirc$  *excesses*,  $\_ \bigcirc$  *coasts*,  $\_ \bigcirc$  *coasters*.

#### EXERCISE VI.

Sack, sock, sky, skow, sake, soke, suck, seek, sick. Sag, soggy. Sat, sought, sty, sight, stay, stow, seat, sit, city, settee, soot, suit, stew. Sad, sawed, sod, side, sowed, sewed, said, seed, seedy, sued. Such. Sage, siege. Sap, sop, spy, soap, sup, sip, soup. Sob, sub. South, Seth, sooth. Scythe, soothe. Safe, sofa. Salve, Savoy, save, sieve. Sang, song, sung, sing. Sawn, sign, sown, snow, son, sun, sunny, seen, sin, soon. Sam, psalm, same, sum, some, seem. Sway.

Cass, ax, cause, ox, coys, cows, case, aches, oaks, keys, kiss, accuse. Gas, gauze, guise, gaze, guess, eggs, geese, goose. Toss, ties, toys, toes, oats, tease, eats, its. Adz, dies, dice, days, aids,

does, odes, dues, adduce. Chaws, choice, chose, chess, etches, cheese, choose. Jaws, joys, ages, edges, juice, Jews. Ashes, shies, shows, shoes. Thaws, thighs. Those, thus, this. Office, phase, face, efface, fuss, fuzz, fees, fuse, effuse. Vice, vies, voice, vows, avows, vase, eaves, views. Gnaws, nice, annoys, ounce, nose, niece, knees, news. Mass, alms, moss, mice, mouse, mace, amaze, mess, aims, Miss, amiss, muse, amuse. Hies, house, haze, hoes, hiss. Yes, use. Wise, ways, woos.

Sacks, sex, six, seeks. Sets, stays, cities. Sods, seeds, seduce. Sages. Spies, spouse, space, suppose. Suffice, suffuse, since.

Scape, scope, scab, scheme, scathe, skinny, sketch, seeking; seating, sitting; sachem; speedy, speech, spoke; subdue; sab-bath; soothing; safety, sphere; savage; sank, singing; snap, Sunday, singe, snowshoe, snake, scenic, snag, singing; Sambo, simoom, Smith, smudge, smash, smoke, seeming, sweep, swam, swing, swab, swig.

Skipping, scheming, scathing, sketching, spunk; subpœna, subduing; suffocate; sinking; snappish, sneaking, synagogue; somebody, smoothing, smacking; swinging, swimming, swamp.

Copse, coppice, cautious, coax; goddess, gayness, agonize; typhus, Thomas, Tunis, tax; depose, edifice, device, advice, advise, deduce, duchess, Dix, decks; chops, Chinese; jo-cose, Jabez, James, genius; pappoose, pumice, pathos; box, Bacchus, abduce; ethics; fox, fix, affix, fides, famous; vex, Venice; anxious; onyx, annex, encase, notice, Andes, Natchez, infuse, novice, annoyance, announce; makes, emboss, ominous, menace; hacks, hogs, hums, highways; yokes, Young's; awakes.

Cask, excite, exit, accede, cousin, causing. Gasp, gazette, gusset, gassing, guessing. Task, tusk. Otsego, tacit, outset, tasty, outside, Tuesday, teasing. Desk, disk, audacity, dusty, deceit, disavow, deceive, dosing, educating, design, dismay. Atchison, chosen, choosing. Joseph. Paucity, opposite, up-set, passage, pacify, passive, passing, opposing. Bask, besought, bestow, beside, beseech, abusive, basing, buzzing, abusing, besom, bosom. Physic, offset, facet, effusive, facing, fasten. Vasty, visit, evasive. Nosegay, nicety, honesty, unsought, insight, unseat, inside, unsaid, unsafe, unsung, insane, unseen. Mask,

music, musty, massive, missive, massing, amassing, amazing, missing, musing, amusing, mason. Hasty, hasp, hissing. Wasp, wisp, Wesley.

Cease, says, siss, saucy, sissy, size, seize ; ask, askew, espy, assume ; Czar, oozing, Isaac ; gassy, Tasso, juicy, posse, fussy, foci, massy, Macy, say, see, saw, so, papacy, intimacy, ecstasy, spicy, gipsy, tipsy ; cozy, daisy, Pisa, posy, busy, fuzee, mazy, muzy, noisy.

Season, society, excessive, exist, desist, possessed, possessive, Mississippi, necessary, necessity ; cases, causes, access, excess, accuses, guesses, teases, doses, dozes, deuces, adduces, choses, chooses, ceases, thesis, theses, faces, offices, effaces, fuses, vices, voices, masses, mazes, messes, misses, Moses, amuses, nieces, success, senses, suffices, supposes, spaces. Capsize, colossus, Texas, devises, apothesis, emphasis.

Stack, stake, stuck, stag, state, statue, staid, stood, steady, stitch, stage, step, stab, staff, stuff, stave, stove, sting, steam.

Cast, cost, coast, accused, gassed, guest, ghost, august, August, test, toast, dosed, dust, adduced, jest, just, past, paced, paused, post, opposed, best, abused, assessed, assist, zest, fast, feast, ef-fused, vast, nest, honest, mast, missed, most, must, amazed, hissed, housed, yeast, used, waste, west.

Castor, coaster, tester, duster, Chester, pastor, poster, faster, visitor, master, waster ; teamster, gamester, monster, tapster ; songster, sophister, paymaster, minister ; texture, mixture, fix-ture, pasture, posture.

Excesses, successes, recesses, possesses ; casts, coasts, ghosts, toasts, chests, posts, boasts, assists, fasts, foists, vests, nests, masts, hoists, wastes ; castors, toasters, dusters, Chester's, pas-tor's, posters, visitors, master's ; postures, pastures, textures, mixtures, fixtures.

## CHAPTER VI.

### RULES FOR THE USE OF THE STEMS, ISH, SHEE, EL, LEE, ETC.

41. The sign  $\int$  *sh* is written downward when it is the only consonant-stem in a word; or the first stem of a word that commences with a vowel; or the final element of a word; thus,  $\int$  *she*,  $\int$  *sash*,  $\int$  *Ashby*,  $\int$  *bush*. But when it is the last consonant of a word that ends with a vowel, it should be struck upward; thus,  $\int$  *bushy*.

42. The sign  $\frown$  *l* is written upward when it is the only consonant-stem in a word; or commences a word; or is the last consonant of a word that ends with a vowel; thus,  $\frown$  *lay*,  $\frown$  *ale*,  $\frown$  *lobe*,  $\frown$  *lake*,  $\frown$  *felly*. But when it is the first consonant-stem in a word that commences with a vowel, or is the final element of a word, it is generally written downward; thus,  $\frown$  *Elihu*,  $\frown$  *feel*. Before perpendicular and inclined stems, however, it should generally be written upward, even when preceded by a vowel; thus,  $\frown$  *elegy*.

43. The down stroke  $\searrow$  *r* is generally used when *r* is the first or only consonant-sound in a word that commences with a vowel; or when *r* ends a word; thus,  $\searrow$  *air*,  $\searrow$  *ark*,  $\searrow$  *bore*. The up-stroke  $\swarrow$  *r* is generally used at the commencement of words, and when it is the last consonant of a word that ends with a vowel; thus,  $\swarrow$  *road*,  $\swarrow$  *story*.

#### EXERCISE VII.

She, shy, issue, sash, Ashby, oceanic, cash, gush, dash, dish, Josh, push, bush, fish, gnash, mash, mush, hush, pasha, bushy, fishy. In the following words, when the sign for *sh* is to be written upward, it is italicised. Shake, shock, shook, shag, shaggy, shoddy, sheep, shabby, *sheath*, *sheathe*, *sheaf*, *shave*,

*shove*, shiny, sham, shame, Chicago, shocking, shank, shaping, *shaving*, shaming, *sheathing* ; shyness.

La, lay, Lee, lea, law, low, lieu, ale, eel, ill, all, isle, oil, owl, aisle, Eli, allow, alloy, alley ; sail, seal, sell, sill, sole, soul, soil, slay, slow, sly, slough, slew, sallow, silly, Sylla, sully ; lass, lace, less, lease, lees, laws, loss, lose, loose, lies, louse ; ails, ells, ills, aisles, alas, alleys, allies, allays, Ellis. Lack, lock, like, lake, elk, luck, lucky, leak, lick, Luke, look, lag, log, lug, leg, league, latch, lodge, Elijah, ledge, allege, elegy, liege, lap, Alp, lop, elope, leap, lip, loop, lobby, elbow, lobe, lash, lath, lithe, loath, Lethe, lathe, loathe, although, laugh, life, elf, loaf, leaf, leafy, aloof, lava, Alva, live, alive, olive, levy, love, leave, Levi, live, lung, lamb, lime, lame, loam, loom, Lehigh, alway, always. Commence the words lamp, lump, lumpy, limp, limbo, etc., with the downward *l*.

Alum, elm, Alma, alike, elk, Olney, Illinois, Elihu, kill, gall, goal, guile, tale, tall, toll, tool, dale, deal, dill, dell, doll, Odel, dole, dull, jail, jole, agile, pale, pell, peel, pill, Paul, pole, pull, appall, bale, Beale, bill, Boole, bull, bile, boil, fail, feel, fell, fall, foal, fool, file, foil, foul, vale, veal, vile, Neal, anneal, Nile, nell, knoll, meal, mall, mill, mole, mile, mule.

Callow, galley, gaily, tally, outlay, outlaw, dally, oddly, daily, delay, duly, Chili, chilly, jelly, Julie, Polly, pulley, ballet, by-law, Bailey, belay, bellow, below, billow, bully, shallow, Shiloh, Shelly, shoaly, shilly, shally, Othello, folly, felly, fellow, valley, villa, Nelly, Molly, Emily, mellow, lowly, lily, rally, Raleigh, Riley, hallow, hollow, halo, hilly, wallow, waylay, willow, woolly.

Arm, army, Aram, aroma, Eric, ark, ergo, argue, orb, herb, Arab, Irish, airing, are, air, airy, ear, Erie, or, ire, awry, array, err, oar, arrow, arise, erase, arose, arouse, arrest ; gear, gore, tar, tower, tire, attire, tear, tore, dare, door, adore, char, jar, ajar, par, pare, pair, peer, pore, purr, poor, bar, bare, beer, bore, boor, Burr, fair, fare, fear, veer, liar, lower, leer, sire, sour, soar, sir, sewer, star, store, stir, steer. Ram, ream, rim, rhyme, rum, Rome, room, rheum.

Rack, rake, wreck, wreak, rag, rap, reap, ripe, rob, rope, robe, rub, rash, wrong, ring, race, rice, rose, rouse, ruby, rupee, rud-



dy. Carry, Cora, Gerry, gory, tory, terra, tyro, dowry, dairy, cherry, cheery, Jerry, sherry, thorough, fairy, fury, furrow, ivory, vary, narrow, marry, marrow, miry, morrow, merry, Mary, Leary, Laura, Rarey, raree, Aurora, harrow, hurry, Yarrow, weary, wiry, sorrow, sorry, Sarah, starry, story. Wreath, writhe, reach, wretch, roach, arch, archy, rage, urge.

2\*

## CHAPTER VII.

## INITIAL HOOKS.

## THE L-HOOKS.

44. A small hook at the beginning and on the circle side of any straight stem, and a large hook at the beginning and on the concave side of any curved stem, indicates that such consonant is immediately followed by the liquid *l*; thus, *kay-l*, *gay-l*, *tee-l*, *dee-l*, *chay-l*, *jay-l*, *pee-l*, *bee-l*, *ree-l*, *ish-l*, *shee-l*, *zhee-l*, *ess-l*, *zee-l*, *ith-l*, *dhee-l*, *ef-l*, *vee-l*, *ing-l*, *en-l*, *em-l*, *lee-l*, *el-l*, *er-l*, *hay-l*, *yay-l*, *way-l*.

## THE R-HOOKS.

45. A small hook at the beginning, and on the side opposite the *l*-hook, of any straight stem, and a small hook at the beginning and on the concave side of any curved stem, indicates that such consonant is immediately followed by the liquid *r*; thus, *kay-r*, *gay-r*, *tee-r*, *dee-r*, *chay-r*, *jay-r*, *pee-r*, *bee-r*, *ree-r*, *ish-r*, *shee-r*, *zhee-r*, *ess-r*, *zee-r*, *ith-r*, *dhee-r*, *ef-r*, *vee-r*, *ing-r*, *en-r*, *em-r*, *lee-r*, *el-r*, *er-r*, *hay-r*, *yay-r*, *way-r*.

46. These double or group signs should not be called *kay-el*, *kay-er*, *gay-el*, *gay-er*, etc., but *kel*, *ker*, *gel*, *ger*, etc.

47. The double consonant-signs of the *el* and *er* hook series are vocalized the same as if they were simple stems; thus, *ode*, *odor*, *pay*, *play*.

EXAMPLES: *oval*, *eagle*, *pray*, *glow*, *apple*, *evil*, *every*, *only*, *knuckle*, *busily*, *caper*, *razor*, *reply*, *tiger*, *gospel*, *registry*.

48. The group-signs of the *l* and *r* hook series are seldom used where there is a distinct vowel-sound heard between the



two elements represented by them. It is sometimes, however, convenient to do so, and then the intervening vowel should be written as follows : DOT-VOWELS are indicated by a small circle, written in the three vowel positions and placed *before* the double sign for the long vowels, and *after* it for the short vowels ; thus,  $\overset{\circ}{c}$  *care*,  $\underset{\circ}{d}$  *dear*,  $\overset{\circ}{t}$  *tell*,  $\underset{\circ}{till}$ . DASH-VOWELS and DIPHTHONGS are struck through the double consonant-sign ; thus,  $\overset{+}{c}$  *coal*,  $\overset{+}{c}$  *coarse*,  $\times$  *burst*,  $\overset{+}{e}$  *endure*. When a hook would interfere with the striking of a vowel-sign through the stem, it may be written at the end ; thus,  $\overset{+}{c}$  *call*,  $\times$  *empire*.

49. The *ess*-circle may be prefixed to all the *l*-hook signs, and to the *curved er*-hook signs, both at the commencement and in the middle of words, by turning it on the inside of the hook ; thus,  $\overset{+}{c}$  *skl*,  $\times$  *spl*,  $\overset{+}{c}$  *sfl*,  $\overset{+}{c}$  *sml*,  $\overset{+}{c}$  *sfr*,  $\overset{+}{c}$  *sng*,  $\overset{+}{c}$  *smr*. A loop or large circle is never prefixed to an *l*-hook sign.

50. The two circles and the *st*-loop are prefixed to the straight *r*-hook signs, by merely writing them on the *r*-hook side of the stems, or, in other words, by making the hook into a small circle, a large circle, or a loop, as the case may be ; thus,  $\times$  *spr*,  $\times$  *ss-pr*,  $\times$  *stpr*,  $\overset{+}{c}$  *kay-skr*,  $\overset{+}{c}$  *tee-skr*,  $\times$  *pee-spr*,  $\overset{+}{c}$  *dee-ss-tr*.

EXAMPLES :  $\times$  *sable*,  $\times$  *saber*,  $\times$  *spray*,  $\overset{+}{c}$  *stager*,  $\overset{+}{c}$  *disclosed*,  $\overset{+}{c}$  *disgraced*,  $\times$  *prosper*. Sometimes it is better to distinctly write both the *r*-hook and circle ; thus,  $\overset{+}{c}$  *express*.

## W-HOOK




51. The consonant *w* may be joined to the straight stems by a large initial hook, on the *l*-hook side ; thus,  $\overset{+}{c}$  *kw*,  $\overset{+}{c}$  *tw*,  $\overset{+}{c}$  *twice*,  $\overset{+}{c}$  *squaw*,  $\overset{+}{c}$  *acquire*.

## Y-HOOK.

52. The consonant *y* may be joined to the straight stems by a large initial hook, on the *r*-hook side ; thus,  $\overset{+}{c}$  *ky*,  $\overset{+}{c}$  *ty*. This hook is used principally by reporters, in phrase-writing.

## INITIAL N-HOOK.

53. The syllables *en*, *in*, and *un* may be prefixed to the straight treble signs of the *skr* series, by turning a small back-

ward hook on the *l*-hook side of the stem ; and to curved stems with initial circles, by turning a similar hook on the outside of the curve ; thus,  *inscribe*,  *unstrung*,  *enslave*.

## EXERCISE VIII.

Claw, clue, cry, acre, crow, glow, ogle, glee, gray, grow, augur, tree, Troy, try, utter, outer ; idle, draw, dry, odor ; play, plea, apple, plough, pray, pry ; blow, blue, able, bray, brow ; shrew, usher, Asher ; azure ; throw, through, ether, author ; either ; fly, flee, flew, awful, fry, fray, free, offer ; evil, oval, every ; honor, owner ; oral, error ; ugly, agree, idly, apply, ably, affray, inlay, only, orally, early, hourly.

Cackle, coggle, couple, cable, cosily, cavil, camel, kingly, kenel ; giggle, gable, gavel, gunwale ; tickle, toggle, tattle, total, topple, table, tunnel, toughly ; ducal, dapple, deeply, audible, double, doubly, devil ; chuckle, chapel, chiefly, channel ; joggle ; pickle, petal, paddle, peddle, papal, pupil, pebbly, pithily, penal, pummel ; buckle, boggle, battle, beetle, beadle, Bible, babble, busily, baffle, buffalo, bevel ; shackle, shuttle, shuffle, shovel ; thickly, ethical, ethically, thoroughly ; fickle, faddle, fable, affable, final, finally, funnel ; vocal, vigil, venal, vainly, evenly ; uncle ; knuckle, noddle, noble, enable, novel, anvil, animal ; meekly, medal, meddle, Mitchel, maple, employ, muzzle, muffle, mainly ; likely, legal, libel, lazily, lawful, lively, lovely, Longley, lonely ; arable, ireful, arrival, auroral, oracle ; regal, haggle, hopple, huddle ; weakly, wiggle, wevil.

Cookery, copper, coffer, calmer ; gainer, gallery ; tawdry, teacher, taper, Tabor, tougher, tenor ; ditcher, dodger, dipper, Deborah, defray, diver, dinner ; chowder, chaffer ; Jeffrey, Jethro ; pucker, pauper, paper, pusher, puffer, paver, penury ; backer, beggar, betray, battery, Beecher, badger, banner ; shaker, sugar, shaver, shiver ; Oscar, astray ; thievery ; figure, foppery, fibre ; vicar, vigor, voucher, voyager, vapor, vainer ; anchor ; knocker, negro, injure, neighbor, knavery, enamor, nailer ; mocker, meagre, amber, mover, manner, manor ; locker, liquor, ultra, ladder, lodger, labor, lubber, leisure, loafer, lever, Oliver, lunar, lamer ; arbor, archer, archery, erasure ; rigor, richer, reaper, robber, razor, ringer, rhymmer, railer ; Hecker,

heifer, hanger, Henry, hammer, horror [*er*]; euchre, walker, watery, wager, wafer, waver, winner.

Candle, cudgel, riddle, richly, ripple, rabble; talker, Tucker, tiger, dagger, checker, cheaper, joker, jabber; accusable, gospel, peaceful, passively, passover, feasible, visible, risible, registry.

Call, coal, cool, core, cure, coarse, cur, curse, college, courage, colonel, colony, calumny, correct; gargle, gurgle, gulf; tell, till, terminate; durst, dear; cheer, charger, Charles, charm, church; George, germ, journey, journal, jerk; portray, partial, parsimony, paraphrase, purple, person, pioneer; barber; shawl, share, sure, surest, surer, sureness, sharp, sharpest, shark; Thursday, thirst; there, their; fill, full, fullness, follow, fulfill, falseness, falsifier, philosophy, figure, furthest; very, veriest, every, vulgar, verbose, verbal, averse; nail, nullify, nullity, near, nearest, nearness, Nelson, nor, enormous, normal, north, nerve, nervous, nurse, nourish, incur; mere, more, murmur, marvel, mercury; lurch, lurk, learner; oral; real, release, rule, recur, recourse; hall, hail, heel, hell, hill; yawl, yell, Yale; wile, well, weal, war, wore, wire, wear, work.

Cycle, sickle, sickly, settle, subtle, saddle, satchel, sagely, supply, sable, safely, civil, small, smile, school; seeker, succor, screw, straw, stray, strow, satyr, suitor, sadder, cider, solder, cedar, sager, spray, spry, supper, sipper, saber, sober, soother, safer, cipher, suffer, savor, savory, sever, signer, sinner, sooner, singer; stalker, stocker, sticker, stagger, stouter, stutter, stitcher, stager, stupor, stooper, Stuber.

Phthisical, disciple, display, disable, destroy, tasker, disagree, possible, peacefully, poisoner, fusible, visible, vestry, vesper, mastery, massacre, useful. Extra, express, extreme, pastry, besieger, rostrum.





Quack, quick, quota, quash, quoth, qualm, quell, query, quest, twist, questor, quench, quickly, quibble, quackery, quarrel, quiver, quicker, Quixote, squab, squall, squally, square, squash, squaw, squeak, squeal, squib, squeeze, bequest, inquest, request, require, inquire, esquire.

Unscrew, inscribe, unscrupulous, unstrung, inseparable, insuperable, insatiable, unsociable, uncivil, unsafely, unceremonious, unseemly, enslave, insoluble, unsalable.





## CHAPTER VIII.










## FINAL HOOKS.







## F, V, AND N HOOKS.






54. *F* or *v* may be added to any straight stem by a small final hook on the circle side; and *n*, by a small final hook on the opposite side of a straight stem, and on the concave side of any curve; thus,  *kay-f*,  *tee-f*,  *tee-n*,  *ef-n*.

## SHN AND TR OR DHR HOOKS.

55. The syllables *shun* or *zhun*, as heard in *nation*, *fusion*, etc., may be added to any straight stem by a large final hook on the *f*-hook side; and to any curved stem, by a large final hook on the concave side; thus,  *kay-shun*,  *ef-shun*. And the compounds *tr*, *dr*, *thr*, and *dhr*, with any intervening vowel, may be added to any straight sign by a large final hook on the *n*-hook side; thus,  *kay-tr*,  *tee-tr*.

56. A vowel-sign written to a stem that has any final hook, is always read before the hook; thus,  *cave*,  *pave*,  *cane*,  *flown*,  *occasion*,  *motion*,  *actor*,  *clatter*,  *rather*.

57. The syllable *shun* or *zhun* may be added to any stem that has a final circle or loop, by turning a small hook on the back of the stem; thus,  *kay-s-shn*,  *ef-s-shn*,  *lee-str-shn*, etc. This hook may be vocalized by writing a first or second place vowel before the hook, and a third-place vowel after it; thus,  *accession*,  *physician*. The vowel may, however, be generally omitted; thus,  *cessation*.

58. The *ess*-circle (but not the loops or large circle) may be added to an *f*, *shn*, or *tr* hook, and to an *n*-hook on a curved sign, by writing it inside the hook; thus,  *caves*,  *occasions*,  *fashions*,  *actors*,  *vanes*.

59. All the circles and loops may be added to the straight *n*-hook signs by simply writing them on the *n*-hook side, with-

out attempting to show the form of the hook ; thus,  $\searrow$  *pun*,  $\searrow$  *puns*,  $\searrow$  *punster*,  $\downarrow$  *dunce*,  $\downarrow$  *dunces*,  $\rightarrow$  *against*.

60. The *s*-circle and *shn* may be added to the *n*-hook circles and loops, by turning them on the opposite side of the stem ; thus,  $\searrow$  *punsters*,  $\rightarrow$  *transition*. An *s*-circle may also be added to a turned *shn*-hook ; thus,  $\rightarrow$  *physicians*,  $\rightarrow$  *transitions*.

## EXERCISE IX.

Cough, calf, cave, cuff, tough, deaf, chaff, chafe, chief, pave, puff, beef, rife, arrive, rave, rough, reef, skiff, surf, serf, cliff, cleave, bluff, crave, grave, gruff, groove, drive, drove, brave, brief, relieve, relief, strife, strove.

Con, coin, cane, keen, kin, akin, coon, gone, gain, again, gun, tan, town, attain, tone, atone, tun, tune, dawn, down, dine, den, done, din, chain, chin, John, join, Jane, June, pan, upon, pine, pain, pen, open, ban, bone, bean, been, shine, shone, shun, ocean, sheen, assign, thin, than, thine, then, fan, often, fine, fun, van, vine, oven, even, non, nine, known, none, man, mine, men, moan, moon, lawn, line, loin, lane, loan, alone, iron, arraign, earn, ran, rain, wren, run, hen, hone, yawn, wan, wine, one, won, win.

Kitchen, cabin, canon, taken, token, turn, detain, deaden, deepen, domain, chicken, Chapin, Japan, pigeon, pippin, bacon, beckon, baton, button, obtain, bitten, bobbin, benign, bowman, balloon, born, barren, shaken, aspen, thicken, thorn, fatten, famine, felon, foreign, villain, enchain, Nathan, uneven, unknown, unman, matin, maiden, imagine, machine, mammon, malign, marine, liken, laden, legion, leaven, linen, lemon, Oregon, remain, reckon, retain, ordain, region, ripen, robin, reassign, orphan, refine, renown, yeoman, awaken, widen, weapon, women.

Scan, skin, satin, stain, stone, sadden, sudden, spun, spin, spoon, Sabine, soften, saven, salmon, summon, slain, sullen, serene, syren, swan, swain.

Clan, clean, glean, plan, blown, flown, crane, grain, green, grin, train, drawn, drain, prune, brown, brain, shrine, throne, frown.

Caution, action, occasion, tuition, edition, passion, option, fashion, effusion, evasion, vision, unction, nation, motion, mis-

sion, elation, elision, illusion, allusion, oration, ration, Russian, Hessian.

Actor, gather, gutter, tatter, tutor, daughter, debtor, chatter, patter, pother, batter, bother, better, writer, rather, scatter, spatter, sceptre, starter, clatter, glitter, platter, bladder, relator, creator, charter, breather, brother, strutter.

Calves, caves, dives, panes, buffs, arrives, roves, roofs, shines, shuns, assigns, thins, thence, fans, fence, fins, vines, evince, nouns, mans, moans, immense, lines, loans, earns, arraigns, hence, yawns, wines, once, actions, cautions, cushions, additions, passions, potions, fashions, nations, motions, lotions, orations, rations, Hessians, actors, gathers, daughters, writers.


Canes, cones, gowns, gains, tans, towns, attains, tons, tunes, dines, dons, dense, duns, dins, chance, joins, pans, pines, pence, opens, bans, bones, rounce, runs, Kansas, dances, chances, bounces, against, danced, chanced, bounced, rounced, canister, punster.

Causation, accession, accusation, decision, position, possession, cessation, physician, proposition, pulsation, sensation, acquisition, disquisition, deposition, imposition, supposition, disposition, exposition, succession, procession. Accessions, decisions, positions, possessions, physicians, transitions.





# CHAPTER IX.



## LENGTHENING.

61. Doubling the length of any curved sign, adds either *tr*, *dr*, *thr*, or *dhr*; thus,  *en-tr*, or *en-dr*, etc.



62. The positions of horizontal double-length curves are necessarily the same as those of single lengths; thus,


FIRST POSITION:  *em-tr*,  *en-tr*.




SECOND POSITION:  *em-tr*,  *ing-tr*.

THIRD POSITION:  *hay-tr*,  *en-tr*.


63. The positions of downward double-length curves are as follows:


FIRST POSITION.—The lower end resting on the line; thus,  *vee-tr*,  *ish-tr*.


SECOND POSITION.—Divided by the line into two equal parts; thus,  *dhee-tr*.



THIRD POSITION.—About two thirds of the sign below the line; thus,  *ef-tr*,  *ith-tr*,  *ish-tr*.



64. The positions of upward double-length curves are as follows:


FIRST POSITION.—Commencing about one third the length of a *tee* above the line; thus,  *lee-tr*.




SECOND POSITION.—Commencing at the line; thus,  *lee-tr*.

THIRD POSITION.—Commencing about one third the length of a *tee* below the line; thus,  *lee-tr*.

65. Any vowel-sign written to a lengthened curve is before the added consonants, *tr*, *dr*, etc.; thus,  *letter*,  *mother*.

66. A final circle, loop, or hook, on a lengthened curve, is read after the added consonants; thus,  *matters*,  *moderns*.

67. If a vowel occur between the added consonants and the consonants that are represented by a final hook or circle, its sign must be omitted; as the sign of the accented *a* in  *alteration*.

68. A vowel or diphthong occurring immediately before the final *r* of a *str*-loop sign, *tr*-hook sign, or a lengthened curve, may be expressed by writing it according to the rule at paragraph 90, or by inclosing it within the loop or hook; thus,  creature,  adventure,  entire.

## EXERCISE X.

Shatter, Astor, oyster, theatre, thither, after, father, feather, feature, future, voter, entire, nitre, neither, nature, matter, mother, latter, altar, loiter, letter, Luther, Arthur, order, orator, hatter, hater, hither, water, wider, waiter.

Easter-day, feathered, federal, entirely, motherly, latterly, altering, orderly, hitherto, withering. Diameter, chanter, janitor, jointure, juncture, panther, bolter, thunder, innovator, invader, monitor, laughter, rafter. Softer, saunter, centre, senator, smatter, smother, smoother, psalter, soldier, sweeter. Shoulder, shorter, assaulter, flatter, fritter, verdure, narrator, moulder, martyr, halter, Walter, wilder.



# CHAPTER X.

## HALVING.

69. Halving any consonant adds either *t* or *d*; thus,  $\_$  *kay-t* or *d*,  $\_$  *s-kay-t* or *d*,  $\_$  *kay-wt* or *d*,  $\_$  *pee-rnt* or *d*.

70. A final circle or loop is read after the added *t* or *d*; thus,  $\_$  *kay-t-s*,  $\_$  *dee-rft-s*.

71. The positions of half-length horizontals are, of course, the same as the positions of the full-length horizontals; thus,

FIRST POSITION:  $\_$  *em-t*,  $\_$  *s-en-t*,  $\_$  *kay-nt*.

SECOND POSITION:  $\_$  *en-t*,  $\_$  *gay-nt*,  $\_$  *ing-t*.

THIRD POSITION:  $\_$  *ing-t*,  $\_$  *s-en-t*,  $\_$  *gay-t*.

72. The positions of perpendicular and inclined stems are as follows:

FIRST POSITION.—Above the line, the lower end of the stem distant from it about one third the length of a *tee*; thus,  $\_$  *tee-t*,  $\_$  *bee-rnt*,  $\_$  *tee-ft*,  $\_$  *ree-ts*,  $\_$  *jay-nt*,  $\_$  *dee-nt*.











SECOND POSITION.—Resting on the line; thus,  $\_$  *s-tee-nt*,  $\_$  *jay-nt*,  $\_$  *dee-nt*.







THIRD POSITION.—Just below the line; thus,  $\_$  *tee-lnt*,  $\_$  *dee-nt*.






73. A vocalized half-length sign is read in the following order: *First*, the stem (with its hooks, initial circle or loop, if there be any) and its vowel-signs, in accordance with rules heretofore given, the same as if had not been halved; *second*, the *t* or *d* added by halving; and, *third*, the final circle or loop, if there be any.



EXAMPLES:  $\_$  *get*,  $\_$  *date*,  $\_$  *sect*,  $\_$  *plate*,  $\_$  *hurt*,  $\_$  *settled*,  $\_$  *sobered*,  $\_$  *trained*,  $\_$  *sprained*,  $\_$  *blend*,  $\_$  *blends*,  $\_$  *ancient*,  $\_$  *brands*,  $\_$  *approved*,  $\_$  *efficient*.







74. The half-length signs may be joined with other signs,



whether of the same or different lengths, or whether simple or compound; and they may be used either at the *beginning*, in the *middle*, or at the *end* of words; thus,  *bottom*,  *ascertain*,  *ascertained*,  *fortified*,  *affidavit*,  *sentiment*,  *reputable*,  *named*,  *puzzled*,  *muzzled*.

75. A stem must not be halved when it is joined to another stem with which it does not make a distinct angle, unless the exact point of junction can be readily discerned in some other way than by the angle. Therefore it is improper to write a halved *kay* after *ef*, *vee*, *lee*, or another *kay*; thus, write  not  for *correct*,  not  for *liked*, etc. But we may write  *intimate*,  *intimation*, etc., because in these outlines it is easy to distinguish, both in writing and reading, the half-length from the stem to which it is joined.

76. Sometimes it is necessary to detach a half-length from the preceding stem, or else to write its equivalent full-length stems; thus,  *dated*,  *waited*,  *dreaded*,  or  *waded*.

77. Occasionally, when it is difficult or inconvenient to join the half-length *est* to a final *shun* or *en* hook, it is allowable to strike it upward; thus,  *factionist*,  *elocutionist*.

78. The use of the halving principle to indicate both *t* and *d* will sometimes give the same form for two different words; thus,  may be either *got* or *God*,  either *bat* or *bad*; but, in the great majority of cases, the context will show which word is intended. If, however, it should ever be deemed desirable to distinguish between such words, the consonant *t* may be indicated by halving, and *d* written with the full stem-sign; thus,  *pate*, as distinguished from  *paid*; though, generally, no ambiguity would arise from writing *paid* the same as *pate*; and so with most other words of the same class. The stem *ree*, however, when standing alone, should never be halved except to add *t*, as in  *right*; such words as  *ride* being written in full.

79. Generally the rules for the use of the upward and downward stems, in Chapter VI., should be observed when they are written half-length; thus,  *pulled*,  *appellate*.

## EXERCISE XI.

Act, cat, caught, cod, cawed, cot, kite, cowed, Kate, ached, coat, code, cut, cud, keyed, eked, kit, kid, coot, cooed, cute ; gad, got, God, gout, gate, get, egged, goat, goad, good ; tat, taught, Todd, tight, tide, toyed, tote, towed, tut, teat, tit, toot ; dad, dot, Dodd, died, doit, doubt, date, debt, dead, dote, deed, did, dewed ; chat, Choate, cheat, chit, itched, chewed ; jot, aged, jet, jut ; pat, apt, pot, pout, pate, aped, pet, peat, pit, put ; bat, abbot, bought, bot, bite, about, bate, abate, bet, abet, boat, obit, beat, beet, bit, boot, Bute ; shad, shot, shod, shied, shout, shade, shed, shoat, showed, shut, sheet, shoot ; iced, oust, east ; eased, oozed ; thought, thawed ; fat, aft, fought, oft, fight, fate, fade, fed, feet, feed, fit, food, afoot, feud ; vat, vied, vowed, void, vote, viewed ; gnat, aunt, naught, gnawed, not, knot, nod, night, knout, neighed, net, end, note, node, nut, neat, need, nit ; mat, mad, might, Mott, mate, made, aimed, met, mote, mode, mud, meat, mead, mit, mid, moot, mood, mute, mewed ; lad, light, lot, loud, lout, late, laid, ailed, led, load, old, leet, lit, lead, lid, lute ; art, aired, erred, arrayed ; rat, rot, right, rout, write, wrought, rate, rote, wrote, rut, writ, root ; hat, hot, hight, Hoyt, hate, hut, heat, heed, hit, hid, hoot, hood, hewed ; yacht ; wight, wide, wait, weight, wade, weighed, wet, wed, weed, wit, wood.

Kited, cadet, catched, couched, caged, capped, copied, occupied, kept, coped, cupped, cooped, Cupid, cubit, cashed, calmed, camped, comet, coiled, combed ; guided, guaged, gashed, ignite, gamut, gamed, go-ahead ; tacked, attacked, tagged, talked, tugged, ticket, tucked, attached, touched, tapped, tipped, tippet, tithed, timed, tamed, timid ; docked, docket, decked, duct, educate, edict, digged, ditched, dodged, digit, adopt, daubed, adept, debate, dipped, depute, duped, dashed, dammed, damned, admit, deemed, doomed, delight, dealt, adult, dulled, dart ; chalked, chatted, chided, chopped, chimed ; jacket, joked, eject, jagged, jotted, agitate, juttred, jaded, Egypt, jobbed, giant, agent, jammed ; packed, appetite, patted, padded, patched, pitched, paged, upshot, pushed, epithet, pivot ; backed, bucket, bagged, begot, batted, bitted, bodied, bated, abated, beaded, beached, budged, budget, abashed, bethought, bathed, befit, banged, beamed, behead ; shocked, shouted, shadowed, shaped,

sheathed, shaft, shift, shaved, shammed, ashamed ; asked, ousted, estate, escheat, espied, ice-boat, associate, assumed ; thicket, thatched, theft ; fated, faded, fetched, fidget, fobbed, officiate, fanged, famed ; avoided, voted, vetoed, vapid, vitiate, vivid ; enact, uncaught, naked, untaught, noted, nodded, endowed, ended, indeed, notched, enjoyed, unapt, nabbed, gnashed, initiate, unfit, invite, unannoyed, innate, unmade, inmate, unweighed ; ingot ; mocked, mated, emptied, matched, imaged, mapped, mobbed, imbued, mashed, emaciate, method, mouthed, Moffatt, moved, maimed ; lighted, elated, lauded, loaded, latched, lodged, eloped, looped, elbowed, loathed, loft, aloft, elevate, laved, longed, linnet, alienate, alamode, lamed, limit, lolled ; erect, arrogant, argued, orbit, Orient, armed, rhymed, remit, Ararat ; react, rocked, rocket, ragged, righted, rotate, arched, wretched, reached, rigid, urged, rapped, reaped, repute, robbed, rebut, robed, rushed, earthed, wreathed, refit, rivet, reviewed, wronged, runnet, renewed, roiled ; hacked, Hackett, hated, heated, headed, hatched, hitched, hedged, hashed, hushed, hemmed ; yoked, awaked, wicked.

Cottage, codify, octave, active, coating, kidney, actual, actually, cattle, acutely, actuary ; guiding, getting, godly ; idiotic, detach, dotage, detail, auditor, auditory, editor ; Chatham, chiding ; jading ; optic, poetic, potato, pottage, potash, epitaph, epitome, aptly, patly ; betake, bedeck, beautify, bottom, badly, bodily ; ascetic, acidity, ascetify, ousting, esteem ; azotic ; footboy, fattish, fatal, fatally, fitly, fighting, feeding, fitting ; avidity, avoiding, voting, vital, vitally ; antic, antique, entity, notify, native, knotting, omitting ; mattock, modish, amative, motive, modify, madam, motley, metal, medley ; lighten, lighting, lightly, little, lottery ; erratic, oratory, oratorio, retire, rotary, retake ; retouch, ratify, written, retina, retinue, writing, rooting ; headache ; waiting, wedding, wetting.

Coact, caulked, cocked, caked, coquette, kicked, cooked, cockatoo, cockade, gagged, judged, popped, poppet, piped, puppet, peeped, pipped, bobbed ; lacked, locked, liked, locket, looked, lagged, logged, lugged, legged ; cracked, correct, cricket, charged, propped, probed. Catgut, Categat, octagon, catacomb, catechise, catechumen.

Dotted, doubted, dated, doted, deeded, treated, dreaded, entreated, retreated, reiterated.







Fashionist, factionist, visionist, elocutionist, canonist, opinionist.



In this section the letters that are to be written with up-stroke stems are italicized. Coiled, culled, keeled, killed, collate, carat, carrot; galled, gulled, gullet; toiled, tolled, tilt, tilled, toilet, tart, tired, attired, tarred, turret; doled, dulled, dealt, dilate, dilute, dart, dirt, adored; chilled, charred, chariot; jolt, jilt, Juliet, jarred, jeered; appalled, piled, pelt, paled, polled, pealed, appealed, pulled, pallet, palate, Pilate, pilot, polite, pellet, appellate, epaulette, pollute, pullet, apart, pirate, upright, uproot, port, peered, pared, poured; bald, boiled, bailed, bolt, ballot, bullet, bard, board, beard; filed, foiled, failed, felt, felled, fold, field, filled, fooled, fulfilled, foliate, fillet, affiliate, fired, fort, ferret; vault, availed, vailed, violate, violet, veered; mould, mulled, mallet, malleate, amulet, emulate, mullet, mart, marred, mired, merit, moored; Hallet.

## CHAPTER XI.

## ADDITIONAL CONSONANT-SIGNS, ETC.






## THE ASPIRATE H.

80. When the stem  *hay* would form a difficult or awkward junction with a following stem, as for instance with *pee*, *bee*, *ef*, *vee*, *ith*, *thee*, etc., the aspirate may be represented by a dot placed before the sign of the intervening vowel or diphthong; thus,  *heap*,  *hub*,  *half*. The dot-sign may be used in the middle of words before any consonant-stem, when it is more convenient than *hay*; thus,  *perhaps*,  *Alhambra*.

81. The stem *way* may be aspirated by a perpendicular initial tick; thus,  *wehy*; or by writing the dot after the *way* and before the succeeding vowel-sign; thus,  *white*.

82. The dot-sign for *h* may also sometimes be used initially before other consonants than those already specified, when the word has been abbreviated by omitting the stem *hay* from the commencement of its outline, and it is afterward thought best to insert an *h*-sign; as in the words,—health, human, humbug, hedged, etc. The tick-sign for *h* need never be used except to distinguish between such words as *White* and *Wight*, *whit* and *wit*, *whet* and *wet*, *whine* and *wine*; and not even then if it would be obvious from the context which word was intended.





## THE NOMINAL CONSONANT.

83. It is sometimes necessary to express one or more vowels or diphthongs without a consonant-stem, as is the case with a few words that contain only vowel-sounds. In such cases any one of the signs    having no specific value, may be employed as an outline to which to write the vowel-signs; thus,  *Eah*,  *Io*. This sign, which is used only for the purpose of showing the vowel positions, is called THE NOMINAL CONSONANT.
















PUNCTUATION AND OTHER MARKS.

84. The following are the punctuation and other marks used in Phonography:

COMMA..... ,	APPLAUSE..... 
SEMICOLON..... ;	LAUGHTER..... 
COLON..... :	DASH..... 
PERIOD..... x or /	CARET..... ^
EXCLAMATION.. !	INDEX..... 
INTERROGATION ?	PARAGRAPH..... ¶
DOUBT..... (?)	SECTION..... §
HYPHEN..... //	ASTERISK..... *
PARENTHESIS... ( )	DAGGER..... †
BRACKETS..... [ ]	DOUBLE DAGGER.. ‡

CERTAIN SIGNS DISTINGUISHED.

85. Sometimes it may be necessary in writing to distinguish certain letters that generally may safely be written with the same sign. Thus, the circle may be shaded a little on one side to represent *z*; thus,  *laws* instead of  *loss*. The circle may be shaded on one side to represent *zz*; thus,  *raises* instead of  *races*. The small loop may be shaded to represent *zd*; thus,  *raised* instead of  *raced*. The *f*-hook may be shaded when it represents *v*; thus,  *prove* instead of  *proof*. The *shn*-hook may be shaded to represent *zhn*; thus,  *evasion*. The *tr*-hook may be shaded to represent *dr*; thus,  *rider* instead of  *writer*. An *n* or *f* hook on a half length sign, may be shaded to indicate that *d* is added by the halving; thus,  *pained* instead of  *paint*. The above means of distinction should seldom be resorted to in rapid writing, but when the distinction is necessary to legibility, it should be done by change of outline.

EXERCISE XII.

Hap, happy, hop, hope, heap, hip, hoop, whoop, hoopoe; hob, hub; half, huff, hoof; have, halve, hive, hove, heave. Hopped,

hoped, heaped, hipped, hooped ; hubbed ; haft, huffed, hoofed ; halved, hived, heaved. Hapless, haply, habitance, habitant, habitation, habituate, habited, habitual, habitually, habituated, happen, happened, happiness, half-and-half, half-breed. Hath, heath. Perhaps, Alhambra, Ingraham, Graham, Abraham, upheave, behoof, be-have, behoove, unhitch, unhinge, Jehovah, topeheavy, tomahawk. The stem *hay* is, however, better than the dot-sign in such words as hobble, hover, heavily, hopper.



## CHAPTER XII.

## GROUP VOWELS AND THEIR SIGNS.

## GENERAL REMARKS.

86. There are but four proper diphthongs recognized in our language, and the signs of these have been already given in Chapter II. paragraph 10. We have, however, many other double vowels that do not come strictly within the definition of proper diphthongs, but which are yet so like them in their nature, and are of such frequent occurrence in words, that it has been found convenient to represent them in a similar manner, and to give them signs that may be made without taking off the pen.

87. These double sounds differ from the *close* or *proper* diphthongs in having a less intimate connection of their components; they may, therefore, be termed *open* or *improper* diphthongs.

88. The degree of intimacy with which these double sounds coalesce varies in different words. Sometimes they approach very nearly to the character of close diphthongs, as, for instance, the sounds of *ah-ĩ* in the word *aye* (yes), or *oo-ĩ* in *Louis*, etc.; while in other words the two concurrent vowels are entirely severed, as *ah-ĩ* in *hurrahing*, *oo-ĩ* in *cooing*, etc. When, however, the primary accent of the word falls upon the second of the two vowel-sounds, as in *deistic*, the most complete separation occurs, and they cease in any degree to resemble proper diphthongs, except in the fact that they are two vowels pronounced in succession, with no consonant intervening.

89. It will also be seen that in all of the double vowels of the first table, whether they are close or open diphthongs, the short sound *ĩ* is one of the elements, being united, either initially or finally, with some one of the other vowel-sounds of the scale, as well as with another *ĩ* sound; and that in all of the double vowels of the second table, the short sound *õõ* is united with the other vowels in a similar manner.

90. The *improper diphthongs* in the first table are repre-

sented by small angular characters, which are written to the consonant-stem in the position of the distinguishing vowel, or the vowel with which the sound *ĩ* is joined. The first or second stroke of the sign is made *heavy*, according as the first or second vowel is *long*. The signs representing the *dot-vowels* in combination with *ĩ* open *upward* and *downward*, while those representing the *dash-vowels* so combined, open to the *right* and *left*. In the table below, at the right of each sign are placed the letters that represent its two sounds; and under the sign is given a word in which they are heard. We have not been able to find any English word containing the double sounds *ũ-ĩ*, as represented at No. 17, and some of the others occur very rarely; but they, together with the proper diphthongs, *ɪ*, *oi*, *ow*, and *ew*, have been inserted in their appropriate places in order to make a complete exhibit of the scheme of double-vowel signs. The learner will observe that the compound *ĩ-ĩ* has given to it two signs, Nos. 6 and 12. These are so exhibited, because the mode of constructing the scale gives such a result; but, as in practice only one sign would be required for those sounds, the sign No. 12 may be invariably used for them, and No. 6 used for the diphthong *ɪ* when it will be more convenient than its proper sign, No. 4, of the first position. The diphthong *ew* has also two signs, Nos. 21 and 24, the first representing the sound of the diphthong in accented, and the latter in unaccented syllables; but in ordinary practice, No. 24 is employed in all cases, whether the syllable be accented or not. This last diphthong has probably perplexed lexicographers and phoneticians more than any other sound in the language. When properly pronounced, its first element is very short, the organs merely taking the position to sound the close vowel *ē*, and then, the instant the sound commences, passing to the position of the final element *oo*, upon which the voice rests a much longer space of time. Its first element sometimes, however, is the short sound of *i* in *it*. The former sound is heard in the word *opportune*, and the latter in *misfortune*. By bearing in mind that the double-vowel signs are arranged in the precise order of the scale of simple vowels, the learner will be greatly aided in committing them to memory.







## FIRST TABLE OF DOUBLE-VOWEL SIGNS.





*Dot - Vowels.*

1. v   <i>ah-ĩ</i> , hurrahing,	2. v   <i>ā-ĩ</i> , saying,	3. v   <i>ē-ĩ</i> , seeing,	4. v   <i>ǎ-ĩ</i> (I), I,	5. v   <i>ě-ĩ</i> , hygeist,	6. v   <i>ĩ-ĩ</i> , (I)
7. ^   <i>ĩ-ah</i> , Iago,	8. ^   <i>ĩ-ā</i> , opiate,	9. ^   <i>ĩ-ē</i> , hygiene,	10. ^   <i>ĩ-ǎ</i> , maniac,	11. ^   <i>ĩ-ě</i> , carrier,	12. ^   <i>ĩ-ĩ</i> , carrying.

*Dash - Vowels.*

13. <   <i>aw-ĩ</i> , sawing,	14. <   <i>ō-ĩ</i> , going,	15. <   <i>oo-ĩ</i> , doing,	16. <   <i>ō-ĩ</i> (OI), oil,	17. <   <i>ũ-ĩ</i> , Bedouins,	18. <   <i>ōō-ĩ</i> , Bedouins,
19. >   <i>ĩ-aw</i> , carry-all,	20. >   <i>ĩ-ō</i> , olio,	21. >   <i>ĩ-oo</i> (EW), duly,	22. >   <i>ĩ-ō</i> , idiom,	23. >   <i>ĩ-ũ</i> , various,	24. >   <i>ĩ-ōō</i> (EW), rescue.


EXAMPLES :  *opiate*,  *officiate*,  *maniac*,  
 *Arabia*,  *Ontario*,  *idiom*.

91. It is not imperative that the double signs be used ; the double vowels may be correctly represented by the simple signs of their elements, written to the consonants in accordance with the principles laid down in Chapter II. ; thus, we may write  or  for *cooing*,  or  for *clayey*.

## TREBLE VOWEL-SIGNS.






92. When the vowel-sound *ĩ* precedes the proper diphthongs *i*, *oi*, and *ow*, it may be represented by an initial tick ; thus,

^ | *ĩ-I*,   > | *ĩ-OI*,   ^ | *ĩ-OW*.

EXAMPLES :  *genii*,  *Honeoye*.

93. When the vowel-sound *ĩ* follows one of the four proper diphthongs, it may be represented by a final tick ; thus,

v | *I-ĩ*,   < | *OI-ĩ*,   v | *OW-ĩ*,   > | *EW-ĩ*.

EXAMPLES :  *vieing*,  *annoying*,  *arowing*,  
 *renewing*,  *dewy*.

## SAME SIGN USED FOR OTHER DOUBLE OR TREBLE VOWELS.







94. No confusion will result in reading if the above series of signs are also sometimes used to represent such double or treble vowels as are composed of an accented long-vowel or diphthong, and *any* short vowel, except *ö* ; thus, sign No. 14 may be employed for *ō-ē* in *Owen*. In like manner, sign No. 8 may be used for *ēā* in *creator*, No. 22 for *ēö* in *theology*, No. 3 for *ēü* in *theater*, etc.

95. When more convenient, the signs opening to the right and left may be inclined a little from the horizontal; thus, *oi*, *io*, *oi-ī*, as in the words *void*, *drawing*, *showy*, *folio*, *boyish*. Care must be taken, however, not to incline them so much that they will be liable to be mistaken for those opening upward and downward.







96. A similar scale of double vowels may be constructed, in which the basic sound is the vowel *ö*, but it is of little practical value in writing English, as most of the sounds are seldom if ever heard in our language. Some of them, however, are of very frequent occurrence in several foreign languages, and, therefore, it is proper that signs should here be given them. The most convenient, unappropriated sign for double vowels is a small crescent-shaped character, which, being turned in four different directions, and made both shaded and light for long and short vowels, and written to the consonant-stem in three positions, will give twenty-four distinct signs. And if this scheme were constructed precisely on the same plan as the other, these signs would be used to represent the following twenty-four double sounds: *ah-öö*, *ā-öö*, *ā-öö*, *ē-öö*, *ē-öö*, *ī-öö*, *aw-öö*, *ö-öö*, *ō-öö*, *ū-öö*, *oo-öö*, *öö-öö*; *öö-ah*, *öö-ā*, *öö-ā*, *öö-ē*, *öö-ē*, *öö-ī*, *öö-aw*, *öö-ō*, *öö-ō*, *öö-ū*, *öö-oo*, *öö-öö*. Now, of the first twelve of these sounds, only three, namely, *ē-öö*, *ī-öö*, and *ō-öö*, are used; and as those have already been provided with double signs, we may exclude the whole twelve from any further representation. This, then, will give us twenty-four characters for the twelve remaining double-sounds—two signs for each, as shown in the following scale:








## SECOND TABLE OF DOUBLE VOWELS.

*Dot - Vowels.*

 *ö-ah*, 
  *ö-ā*, 
  *ö-ē*, 
  *ö-ǣ*, 
  *ö-ě*, 
  *ö-ĩ*

*Dash - Vowels.*

 *ö-aw*, 
  *ö-ō*, 
  *ö-oo*, 
  *ö-õ*, 
  *ö-ũ*, 
  *ö-õõ*

97. These signs may sometimes be used with a semi-consonantal value to represent the frequent English combination of *w* with a succeeding vowel. Simple initial *w* may be written also with this character, made uniformly light, and joined to the next stem; thus,  *wash*. And, by always using the sign with its opening upward or downward, when a dot-vowel intervenes, and with the opening to the right or left when it is a dash-vowel, the outlines would need no actual vocalization to be perfectly legible; thus,  *waft*,  *winter*,  *wove*. This sign for *w* should, however, be sparingly used, it being generally better to employ the stem *way*, except when it forms an indistinct angle, or difficult junction, with the stem that follows it; as, for instance in the outlines *way-ef*, *way-vee*, *way-chay*, *way-jay*, *way-ish*, *way-tee-d*, *way-dee-d*, etc. This brief sign for initial *w* may also be used, when necessary, to distinguish between different words that contain the same consonants; thus,  *awake*,  *wake*,  *woke*.

## EXERCISE XIII.

Hurrahing, naïveté; payee, wheyish, weighing, saying, paying, baying, obeying, neighing, laying, allaying, arraying, clayey, laity, gayety, grayish; being, seeing, feeling, deify, deity, deist, keying, Æneid, albeit, agreeing; hygeist; Iago, Guiana; Hiero, opiate, apiary, aviary, palliate, foliage, ferriage, variate, deviate, create; hygiene, alliene, minutæ; area, cassia, acacia, alluvia, alias, piazza, mania, filial, mammalia, malaria, menial, maniac, ethereal, labial, lineal, elegiac, Paphia, Pavia, Miami, Ethiopia, Ianthé, Lybia, Eliab, Livia, Olivia, Arabia, Ophelia, Amelia, Delia, Adelia, dahlia, Gallia, Peoria, Iberia, Assyria, Celia, Æolian, Lydia, Iliad, India, Belial, Boreas, Hibernia, Liberia; Dieppe, weightier, easier, Vienna, Henrietta, Harriet, Abdiel,

barrier, carrier, biennial, farrier, Daniel, collier, currier, courier, audience; bullying, ferrying, valleying, varying, tallying, dallying, lobbying, marrying, envying; awing, sawing, pawing, thawing, chawing, jawing, cawing, lawing, drawing; owing, doughy, going, showy, Hoey, mowing, lowing, knowing, showish, showing, echoing, towing, billowy, flowy, yellowish, snowy, snowish, growing, Bowie-knife, orthoepy, heroic; doing, wooing, Louis, shoeing, cooing, looing, shrewish, rueing, Louisa, tattooing; Bedouins; carryall; iota, olio, Ionia, Ethiopia, cameo, bagnio, Borneo, tapioca, folio, nuncio; idiom, onion, union, idiot, Baliol, ideology, Theodosia, Theodore, Albion, Gibeon, Gideon; various, opium; alluvium, omnium, encomium, Fabius, tedious, dubious, Thaddeus, Lucius, Orpheus, radius, erroneous, Julius, curious.

Fabii, Genii, Honeoye.

Eying, buying, vying, dying, lying, allying, sighing, defying, frying, drying, crying; boyish, toyish, toying, annoying, joying, coyish, moiety, enjoying; bowing, vowing, avowing, allowing, cow-itch; dewy, hewing, viewing, newish, chewing, gluey, annuity, vacuity, arguing.

Theology, belayer, te-deum, Bilboa, Judea, Ægean, peon, Boaz, poesy, chaos, Æneas, cocoa, theory, idea, weigher, wooer, Noah, Owen, poem, towage, ideal, Joel, Osceola, mayor, doer, assayer; diet, Naiad, riot, showery, Bowery, nigher; Uriah, Ahaziah, diem, fuel, vial, viol, vowel, avowal, towel, jewel, buyer, fewer, bower, avower.

Waif, wife, waft, wafts, wafting, wave, waves, wove, weave, watch, watched, wage, waged, wash, washed, wedded, weed-ed, waited. Such words, however, as waffle, weevil, weaver, watcher, wager, washer, waiter, etc., are better written with the stem *way*.



## CHAPTER XIII.

## WORD-SIGNS.

98. The following is a list of the principal word-signs used in Phonography. Opposite each phonograph is a brace in which are printed the words represented by the phonograph; words that are written with the sign placed in the first position, being placed in the upper part of the brace; those written with it in the second position, being placed in the middle; and those written with it in the third position, being placed in the lower part. Some words are printed with a hyphen; thus, *give-n, different-ce*; to intimate that the sign written in that position may be used to represent both *give* and *given, different* and *difference*. When several words of the same position are represented by the same sign, they are such words as from practical experience are found not to conflict when so written, the context always readily showing which is intended.

K.				
—	{ can, counsel come, Co. could, kingdom	⌋	{ quality-ify question equal	
				G.
—	{ because comes, Co.'s	—	{ go gave given	
⌋	{ Christianity Christian	⌋	{ glory	
⌋	{ inscribe	⌋	{ degree	
⌋	{ accord-ing-ly	⌋	{ language	

## T.

| { what

f { circumstance

7 { truth

J { between

## D.

| { had  
do, defendant  
did, different-~~ce~~

f { delivery

7 { doctor  
wonder  
duringJ { advance  
develope-ment  
difficult-y

## CH.

/ { charge  
change  
which

/ { children

## J.

/ { large  
advantage/ { largely  
angel/ { larger  
danger/ { general-ly  
religion/ { gentleman  
gentlemen

## P.

\ { part-y, patent  
plaintiff  
opportunity.

\ { people

/ { practice  
perfect-ion  
principle-al

/ { particular

## B.

\ { object  
but, objéct/ { belong-ing  
believe-f

/ { number

/ { before



SH.  
 { shall, wash  
 { should, wish

ZH.  
 { casual-ly  
 { pleasure  
 { usual-ly

{ measure

Z.  
 { was  
 { these

TH.  
 { thank-ed, hath  
 { worth  
 { think

DH.  
 { that  
 { them  
 { with  
 { other

F.  
 { form, half  
 { for  
 { Phonography

{ formation

V.  
 { have, halve  
 { ever

{ over  
 { every, very

NG.  
 { long, along  
 { among  
 { thing

{ longer  
 { hunger

N.  
 { own  
 { any  
 { entire

M.  
 { from, time  
 { member, home

{ mercy  
 { Mr.

L.  
 { well  
 { will-ing

R.  
 { her  
 { here-ar

—	{ our were, where, recollect here-ar	—	{ younger
	H.		W.
—	{ he, him who-m	—	{ why, without when would
	Y.		
—	{ beyond yet, young you-r, year	—	{ while wealth-y

## CIRCLES AND VOWEL-SIGNS.

o	{ as, has self is, his	,	{ awe owe, oh! O
o	{ selves	,	{ awes owes
.	{ ah aye [meaning 'ever'] the [emphatic]	v	{ I, eye
.	{ an, and a the	v	{ aye [meaning 'yes']

## 'NOW' AND 'NEW.'

99. *En* is the only consonant-sound of so large a number of words, that it becomes necessary to increase their legibility by making a somewhat arbitrary distinction in the case of the two words *now* and *new*; the first being written with the first stroke of the sign *ow* joined finally to the stem, and the other with the last stroke of *EW* joined also at the end; thus,

..... *now*, ..... *new*.

## CHAPTER XIV.

### AFFIXES.

#### PREFIXES.

100. The prefixes are written as follows :

1. CON, COM, COG, or CUM—by a light dot written near the beginning of the remainder of the word ; thus, *j* content, *com*plain, *cog*nomen, *cum*bersome. When preceded by a consonant, either in the same word or the preceding word, either of these prefixes may be indicated by writing the remainder of the word near, and sometimes a little under, the preceding consonant-stem ; thus, *in*constant, *re*commend, *incog*nito, *incum*bent, *they* complained. The reporter frequently joins these stems, omitting the prefix entirely ; thus, *accommodation*, instead of *inaccommodation*, *incomplete*, instead of *incomplete*, or *incomplete*.

2. FOR, FORE—by *ef* written near, or joined to, the remainder of the word ; thus, *ef*oreknowledge, *fore*ver.

3. MAGNA, MAGNE, MAGNI—by *em* written partially over the remainder of the word ; thus, *em*magnanimous, *em*magnetic, *em*magnify.

4. SELF—by the word-sign for *self* written in its proper position on the line, and joined to the remainder of the word ; thus, *self*ish, *self*evident.



5. WITH—by the stem *dhee* joined to the remainder of the word ; thus, *dhee*withdraw.



#### SUFFIXES.


101. The suffixes are written as follows :


1. BLE or BLY—by the stem *bee* joined when it can not conveniently be written by *bee-l* ; thus, *sensible-y*, *profitable-y*.





2. BLENES—by *bee-s* detached ; thus, *profitableness*.



3. EVER—by the *f*-hook; thus,  *whatever*,  *whichever*.


4. FUL—by the *f*-hook; thus,  *careful*,  *joyful*.



5. FULNESS—by *ef*-s detached; thus,  *doubtfulness*.


6. LESSNESS—by *lee*-s detached thus,  *carelessness*.



7. ING—by a light dot at the end of the preceding part of the word, when it can not conveniently be expressed by the stem *ing*; thus,  *petting*,  *meeting*. The plural INGS may be expressed by either a heavy dot or two light ones; thus,  or  *meetings*.


8. MENTAL, MENTALITY—by *em-nt* written near the end of the preceding part of the word; thus,  *instrumental-ity*,  *fundamental-ity*.

9. OLOGY—by *jay* joined to, or disjoined and written partially under, the preceding part of the word, when it can not as conveniently be written in full; thus,  *physiology*.

10. SELF—by the word-sign for *self*, joined to the preceding part of the word; thus,  *myself*,  *itself*.




11. SELVES—by the word-sign for *selves*, joined to the preceding part of the word; thus,  *themselves*.


12. SHIP—by the stem *ish* written near, or joined to, the preceding part of the word; thus,  *lordship*,  *partnership*.





13. SOEVER—by *s-vee* joined to the preceding part of the word; thus,  *whatsoever*.

#### OMISSION OF SLIGHTLY ENUNCIATED CONSONANTS.

102. The signs of slightly or imperfectly enunciated consonants may generally be omitted from the outlines of words without impairing their legibility; therefore, it is generally safe to omit the signs of—

1. K—between the sounds of *ing* and *tee*, *ish*, *ess*, or *zee*; thus  *sanctify*,  *sanction*,  *anxiety*.

2. A T sound—at the end of a syllable immediately after the *ess*-circle, when the next syllable begins with a stem-sign; thus,  *postpone*.

3. P—between the sounds of *em* and *kay*, *tee*, *ish*, or *ess*; thus,  *pumpkin*,  *tempt*,  *assumption*,  *glimpse*.

When it is necessary to distinguish *md* from *mpt*, it should be written with the full stem-signs; thus, (1 *thumped*, (1 *thumbed*.

4. An S sound—at the end of a syllable, when the next syllable commences with the sound of *ish*, or of another *ess*; thus, 2 *misshape*, 9 *misstate*.

## EXERCISE XIV.

Concomitant, concoct, concoction, concave, concrete, concur, concussion, congratulate, congregate, congregation, Congress, contact, contagion, contain, condemn, contend, content, contention, contest, contraband, condemn, congestion, confident, conscious, commerce, commercial; complain, complex, cumbrance, cognomen, cognate, cognition; incompatible, incompetent, encompassed, incomplete, uncompromising, incomprehensive, encumbered, incumbrance, incumbent, uncombined, unconfined, unconvinced, incontestable, uncontrolled, uncontented, unconditional, inconstant, unconscious, incongruous, irrerecognizable, irreconcilable, recognition, recognize, recombine, recommend, recommit, recommission, recompense, recompose, reconcile, reconciled, reconciliation, recondite, reconsider, reconsideration, reconstruct, reconvey, decompose, decomposition, decompound, discomfit, discomfiture, discomfort, discommode, discompose, disconcert, discontent, discontinue, discontinuation, unreconcilable, incognito, circumambient, circumference, circumflex, circumjacent, circumlocution, circumnavigate, circumscribe, circumspect, circumvent, circumvolve.

Forbade, forbear, forbearance, forbid, forever, forbode, foreclose, forefather, foreground, forehead, forejudge, foreknown, forepart, foretaste, forethought, forewarn, forfeit, forfeiture, forsake, forsooth, forward.

Magna Charta, magnanimity, magnanimous, magnanimously, magnesias, magnesian, magnesium, magnetic, magnetician, magnetism, magnetize, Magnificat, magnificence, magnificent, magnify, magnitude.

Self-abasement, self-approving, self-assumed, self-pleasing, self-praise, self-love, self-evident, self-important, self-dependent,

self-determined, self-deceived, self-destruction, self-esteem, self-interest, self-knowledge, selfish.

Withal, withdraw, withdrawal, withdrawn, withdrawing, withhold, withheld, withholder, within, withstand, withstood.

Demandable, compoundable, pardonable, fashionable, unfashionable, actionable, lamentable, accountable, unaccountable, surmountable, vincible, invincible, irascible, defensible, indefensible, reprehensible, sensible, insensible, responsible; flexibly, sensibly, insensibly, forcibly.

Applicableness, amicableness, despicableness, serviceableness, agreeableness, salableness, movableness, affableness, teachableness, sociableness, justifiableness, pliableness, amiableness, variableness, reasonableness, seasonableness, capableness, culpableness, considerableness, durableness, profitableness, suitability, acceptableness, allowableness, invincibleness, forcibleness, credibleness, terribleness, sensibleness, plausibleness, corruptibleness.

Whenever, whoever, soever, wherever, whatever, however, whichever.

Gleeful, vengeful, revengeful, wakeful, shameful, blameful, careful, ireful, wrongful, wishful, wrathful, faithful, mirthful, slothful, mouthful, youthful, thankful, skillful, wonderful, cheerful, powerful, lawful, sorrowful, joyful.

Dreadfulness, gladfulness, heedfulness, mindfulness, peacefulness, gracefulness, wakefulness, dolefulness, hopefulness, carefulness, usefulness, hatefulness, gratefulness, spitefulness, wastefulness, bashfulness, faithfulness, pitifulness, plentifulness, bountifulness, dutifulness, unthankfulness, harmfulness, manfulness, painfulness, sinfulness, fearfulness, cheerfulness, powerfulness, doubtfulness, fretfulness, delightfulness, frightfulness, deceitfulness, fruitfulness, artlessness, hurtfulness, joyfulness.

Heedlessness, needlessness, endlessness, boundlessness, regardlessness, groundlessness, blamelessness, shamelessness, carelessness, matchlessness, worthlessness, recklessness, thankfulness, harmlessness, fearlessness, thoughtlessness, guiltlessness, dauntlessness.

Patting, pouting, petting, pitting, putting, batting, biting, bating, betting, beating, chatting, cheating, jotting, jetting, jut-

ting, shouting, shutting, meeting, letting, trotting, trading, treading, treating, dreading, plotting, plighting, applauding, plating, pleading, blotting, bloating, bleating, bleeding, building, braiding, boarding, breeding, brooding, shrouding; chanting, jointing; adapting, outbidding, debating, admitting, limiting, gibbeting, adopting, debiting; spotting, spiting, spouting, spading, spitting, speeding, smiting, smutting, sliding. Beatings, meetings, pleadings, bleatings.

Fundamental, ligamental, ornamental, sacramental, elemental, supplemental, rudimental, regimental, complimentary, argumental, detrimental, monumental, instrumental. Instrumentality.

Theology, phraseology, osteology, archaiology, ornithology, anthology, mythology, physiology, philology, chronology, astrology, zoology, nosology, tautology, cryptology, doxology, ichthyology.

Himself, herself, ourself, itself, thyself, myself. Ourselves, themselves.

Friendship, hardship, wardship, stewardship, lordship, kingship, clerkship, guardianship, horsemanship, workmanship, township, scholarship, partnership, copartnership, courtship, fellowship, ladyship.

Wheresoever, whichever, whomsoever, whensoever, whatsoever, howsoever.

Clanked, flanked, planked, ranked, cranked, inked, linked, clinked, interlinked, winked, slunked, sanctify, sanctity, sanction, distinction, extinction, unction, function, junction, subjunction, injunction, conjunction, disjunction, compunction, anxiety.

Priestly, priest-like, postmaster, postmark, postdate, postpaid, post-office, postpone, pasteboard, breast-plate, breast-pin, breast-bone, breastwork, boastful, beastly, firstborn, mistrustful, testament, testimony, tasteful, tasteless, text-book, trustful, trustless, dustpan, dustman, restless, untasteful.

Tompkins, pumpkin, bumpkin, humped, pumped, vamped, damped, dumped, thumped, limpt, lumped, ramped, romped, champed, jumped, camped, swamped, slumped, stamped, stumped, clamped, trumped, crimped, cramped, scrimped.



Emption, pre-emption, exemption, resumption, presumption, consumption, assumption, redemption ; prompter, tempter, Sumpter. Imps, humps, humps, pimps, pomps, pumps, bumps, vamps, mumps, damps, dumps, thumps, lamps, limps, lumps, ramps, romps, champs, chumps, jumps, camps, swamps, slumps, scamps, stamps, stumps, plumps, clamps, clumps, glimpse, primps, tramps, trumps, shrimps, crimps, cramps, crumps, scrimps ; glimpsed.

Misspell, misspelt, misspelled, misspelling, misstate, misstatement, misstated, misstating, miscitation. Misshape, misshapen.



## CHAPTER XV.

## HINTS FOR THE LEARNER.

103. Most of the principles of abbreviation do not come within the meaning of the term "Elements" of Phonography, and if they were treated of at all, would require more space than could be given them in a work of this kind. The principles of Phraseography, which is perhaps the most attractive feature of Phonography, belong especially to the studies of the reporter, and have no place here. We can not refrain, however, from giving a few illustrations to show what a wonderful means of abbreviation this grouping of the consonants of phrases is. The following are taken from the illustrations in "The Complete Phonographer," under the head of "Phraseography:"

) as so, ) so as, P has said, — gives us, O as his, O is as, O as it, O as it is, \ has there been, O as there is, \ by all, C among all, \ by our, / were we, — can you, | out of, ( they have, — you and, / rather than, — can there, — know their, ! at the, — has not, — can all their, — which will have the, } do you mean to say, | has had, ( as to them, | do you have, \ I suppose, — I am, — in a moment, — I will have no.

104. Phonography is best written on ruled paper; and some recommend double lines, but the ordinary single-line ruling is generally preferred by practical phonographers. If double lines are preferred, they should be about one eighth of an inch apart. The distance, however, between the top line of one set and the top line of another should be equal to the space between the lines of ordinary single-ruled paper. We will send such paper to any address by mail. The learner should accustom himself to write with either pen or pencil, holding it the same as in writing longhand. The pen should have a smooth and tolerably fine

point, and may be either gold, steel, or quill. Very fine hair lines are found in practice not to be the most legible, especially when reading or transcribing notes at night. If a pencil be used, Faber's No. 2 or 3 is of about the right hardness.

105. No effort should be made by the learner at the outset to write with rapidity. Accuracy alone should be aimed at; and when his hand has become accustomed to trace the phonographic characters with correctness and elegance, he will find no difficulty in writing them quickly. But if he let his anxiety to write fast overcome his resolution to write well, he will not only be longer in attaining real swiftness, but will always have to lament the illegibility of his writing. Each phonograph should be *drawn* slowly, great care being taken to give it its proper *direction*, *shading*, and *length*. Beginners are apt to give the curved signs a little *twist* or *flourish* at the end, and also to incline the perpendicular stems a little to the right,—defects that should be carefully avoided. The writing exercises in this book have been carefully selected, so that no word will be found which involves principles not previously explained. They should be carefully and repeatedly written, in connection with the sections which relate to them. The learner should also scrupulously avoid writing any words except those that he finds in the exercises, or even writing words that are there given, but which are in advance of his regular lesson. By so doing he will save himself much unnecessary discouragement, and escape the annoyance of having afterward to unlearn, or forget, improper word-forms.

106. At first the phonographs should be made about one sixth of an inch in length, or, for example, about the size of      *kay*, *tee*, ( *ef*, ) *zee*, *ing*. But after considerable proficiency is attained, they may, with advantage, be reduced to about one eighth of an inch. The phonographic illustrations throughout this book are models in every respect for the advanced writer.

107. In making the heavy curved signs, care should be taken not to shade them at or near the end; they should be shaded in the middle only, and taper off toward each extremity, otherwise they will present a clumsy appearance. And both straight and curved heavy signs should only be shaded sufficiently to

distinguish them from the corresponding light signs. If there be too great a contrast between the heavy and light lines, the writing will appear stiff and ungraceful. The distance from point to point of any curved sign should be about equal to the length of a straight sign written in the same direction.

108. The learner will find that it will very materially contribute to the acquirement of an exact and legible hand, if he will spend considerable time in practicing on the different combinations of consonant forms, particularly those which offer unusual difficulties.

109. The rapidity of phonographic writing, like that of the common script, must vary with the organism of the writer. Expert phonographers generally write about six times as fast in Phonography as in longhand.

110. It will greatly facilitate the acquirement of Phonography if the exercises written by the learner are carefully read and re-read by him until they can be deciphered without hesitation. The consequences of omission in this respect are admirably stated by Mr. Dickens in the 38th chapter of "David Copperfield," which may be read with both instruction and amusement.

111. The first great requisite of the professional reporter is speed—the ability to follow a rapid speaker and catch and convey to paper every word that he utters. The average rate of public speaking is about 120 words per minute. Some very deliberate speakers do not go beyond 80 or 90 words per minute; while others articulate 180, or more. But there are very few, however slow may be their usual rate of utterance, who do not occasionally speak at the rate of 140 or 150 words per minute; and no phonographer should consider himself competent to report, with certainty, even a moderate speaker, until he can write at this rate.

112. As to the length of time required to attain this speed, very much will, of course, depend on the natural talent of the writer and the amount of time he is willing to devote daily to the task. The average amount of time necessary to qualify a tolerably expert writer to follow a speaker at the rate of 140 to 150 words per minute, is from ten to twelve months by practic-

ing two hours a day. It will generally be found an easy task to increase the rate of speed from 100 to 140 or 150 words; but to go beyond this, much labor will be required, and the progress will be less perceptible.

113. The two most important questions that generally suggest themselves to one who is about commencing the study of Phonography, are the following :

*First.* " Shall I be likely to find employment as a shorthand writer when I have acquired the art ; and if so, in what way ? "

*Second.* " Can Phonography be learned from books, without the aid of a teacher ? "

To these questions we reply :

#### ANSWER TO THE FIRST QUESTION.

114. Any answer to the first must, of course, be a general one. It is an encouraging fact that within the last ten or twelve years the demand for shorthand writers has steadily increased in advance of the supply ; and that no young man who is a good phonographer, writes a good legible longhand, and has a fair practical knowledge of English grammar and composition, need fear remaining very long unemployed, provided he goes to work in the right way. It is a common thing for young phonographers, in search of employment, to go to some large city, make application at all the daily newspaper offices, and then if unsuccessful, which is generally the case, go home disappointed and discouraged. The mistake arises from their supposing that the chief, or any considerable part, of the shorthand work that is done, is done for the newspapers. Where one shorthand reporter finds employment on the press, a dozen are employed in furnishing reports of law proceedings, of one kind or another, for the use of the litigants, and not for publication. Many more are employed as amanuenses in public, business, and law offices, so that the surest way for a newly-fledged phonographer to get work is to go to some town where there are courts sitting and considerable business done—the larger the town the better—and seek it among the lawyers at the courts ; and, if there happen to be any law reporters in the place, of them also. And the newspapers need not be passed by. The winter and spring

months, say from the latter part of November to June, are the busiest months with reporters, and this is of course the best season to look for reporting. About the first of January, when the different State Legislatures are meeting, there is often a great demand for reporters. In most of the courts throughout the State of New York official stenographers are employed, under Section 256 of the Code; and at the present time (March, 1867) there is a bill before the Legislature of Pennsylvania to make a similar provision for the courts of that State. And doubtless many other States will soon follow.

## ANSWER TO THE SECOND QUESTION.

115. The best answer we can give to the second question is the following :

"We, the undersigned phonographic writers and reporters, do hereby certify that we acquired a full knowledge of the art of Phonography without the aid of any oral teacher." (Signed by) JAMES L. CROSBY, Official Stenographer, Supreme Court; JAMES E. MUNSON, Official Stenographer, Surrogate's Court of New York; J. A. MACLAUHLAN, Stenographer, 121 Nassau Street, New York; HENRY M. PARKHURST, Stenographer, 121 Nassau Street, New York; CHARLES E. WILBOUR, Official Stenographer, Superior Court; GEORGE H. STOUT, Stenographer, *N. Y. Tribune*; JOHN P. FOLEY, Stenographer, *N. Y. Tribune*; JOHN P. JACKSON, Stenographer, Fowler & Wells; DAVID B. MELLISH, Stenographer to Commissioners Metropolitan Police; ANDREW DEVINE, Stenographer, 39 Park Row, New York; D. C. McEWEN, Private Secretary to the U. S. Secretary of State; M. A. CLANCY, Phonographic Reporter and Teacher, Washington, D. C.

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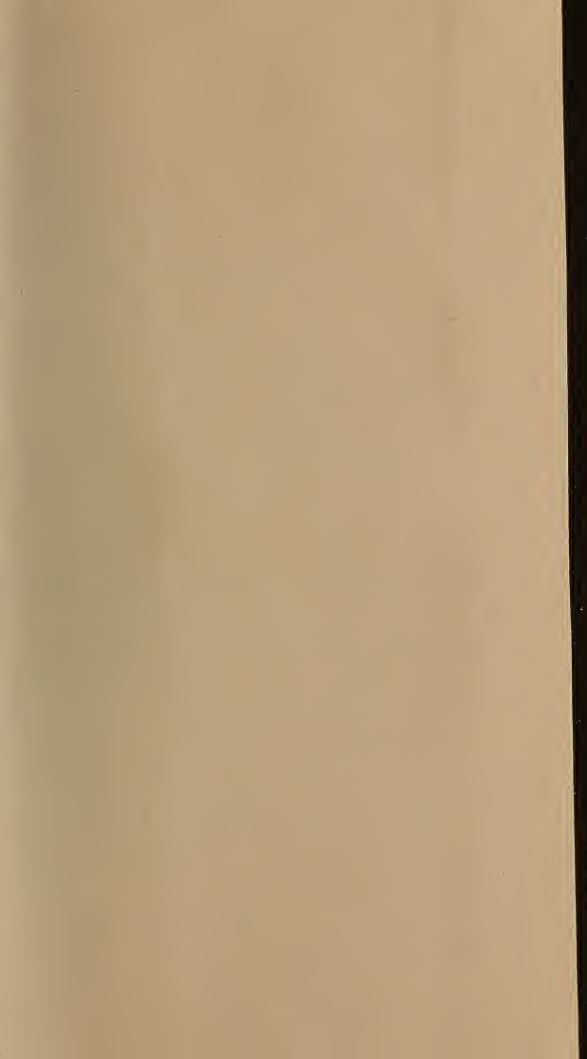
















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